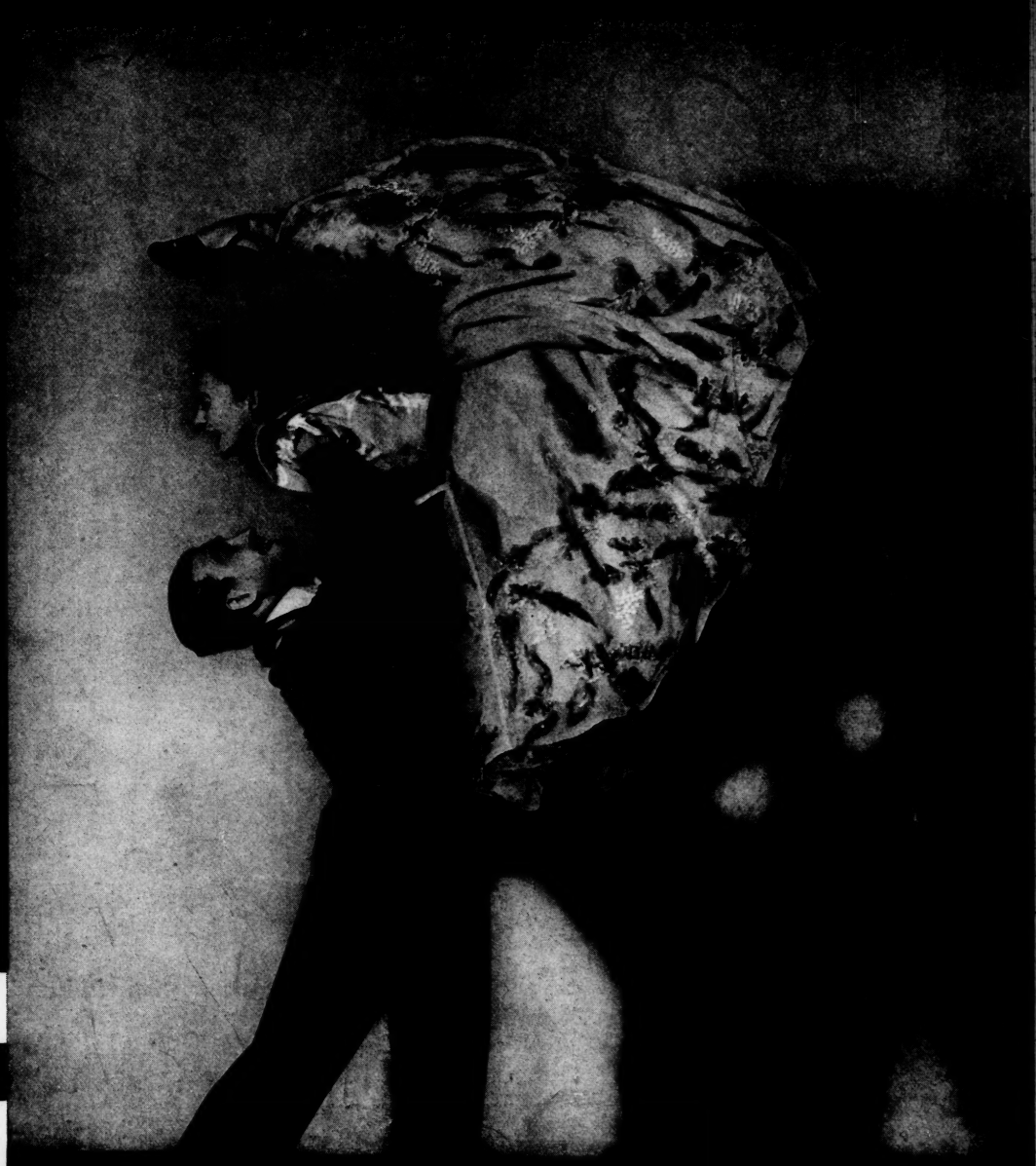
DANCE



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DANCE
MAGAZINE

VOLUME XVII **november, 1943** NUMBER 12

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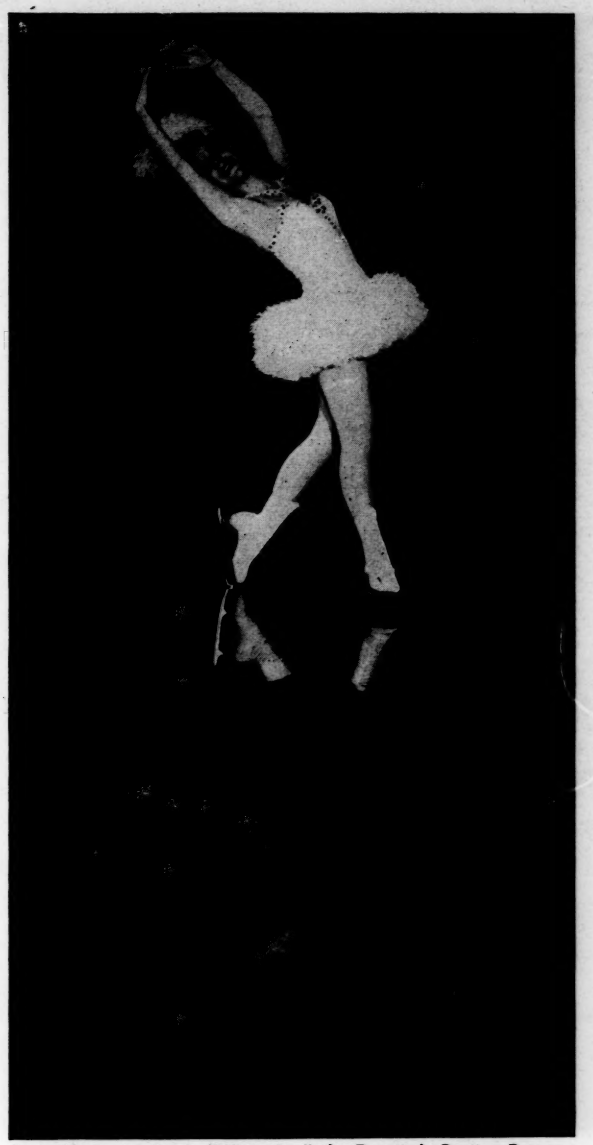

Sonja Henie starring in "Wintertime" the Twentieth Century Fox new release. In this vehicle the skating star also makes her debut as a dancer doing an exhibitional ballroom routine with Cesar Romero.

★

Cover: An action photograph by Gerda Peterich of the amazing Jane and Adam di Gatano dancing in "Laugh Time" at the Shubert Theatre.

PUBLISHED MONTHLY BY THE RUDOR PUBLISHING CO., 520 West 34th Street, New York 1, N. Y. Rudolf Orthwine, president and treasurer; Lillian Orthwine, Vice-President; Jacob Landau, secretary. Re-entered as second class matter October 16, 1942 at the Post Office at New York, N. Y., under the act of March 3, 1879. Trade Mark registered.

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photo: John E. Reed

Andre Eglevsky presenting a picture of romantic masculinity in the leading role of "Helen of Troy".

An interview with one of the leading dancers of "Ballet Theatre" in which he tells of the events that led him into the dance profession.

AFTER a half a dozen he-men had asked me why I didn't interview Andre Eglevsky for DANCE Magazine, I began to realize that here was a man's dancer. I was not surprised, therefore, to find Eglevsky a big fellow with a simple, unaffected, masculine personality.

I was surprised, however, to find so famous and distinguished a dancer, still so young. But then I found out he had been dancing important roles with leading ballet companies from the time he was fourteen, and it was easier to understand how he could be one of the foremost male dancers of the world at twenty-five.

The story of his career would interest any boy, so I made him tell it to me in detail as we had lunch at the Russian Tea Room the other day.

Andre was born in Russia in 1917 when everything was chaos, starvation, and death. The little fellow took sick along with most of the undernourished children of that time, but he became so ill, his life was despaired of. With great determination his mother got him to Bulgaria with his sister and the family nurse. A doctor there said the little fellow had but one chance, and that was to get to the Riviera where he could have peace, quiet and sunshine. With another Herculean effort this courageous young mother brought the family to France's famous resort. Here the youngster did rally, but the physician prescribed exercise to build up his frail little body.

The youngster chose boxing school, but after several sessions the doctor found it too much strain on his lungs. Andre's second choice was tennis, but again this was a strain on his lungs and, furthermore, developed only the right side and it was from the left side that pleurisy had necessitated the removal of one rib. The doctor wanted well-balanced exercise, so the doctor did the choosing this time and told Mrs. Eglevsky to take her son to a ballet School.

ANDRE EGLEVSKY

"But mother", pleaded the boy, "my father was a Colonel of the great Cossacks. My grandfather was a famed Russian General. I do not want to be a ballet dancer".

But off he went to ballet school under the doctor's orders, starting his dance career at the age of eight. It wasn't long, however, before Andre was the star pupil.

At twelve he was already a big fellow and dancing like a grown-up. His teacher was so enthusiastic about his talent that his mother decided to take him to Fokine and ask his advice.

That meeting with Fokine is still vivid in Andre Eglevsky's mind.

They met in Fokine's hotel room. Just in his street clothes Andre did a few steps for the great master. Fokine said to Mrs. Eglevsky, "I will take this boy as my own son. He has much talent. In a year I can make him a great dancer".

But Fokine was leaving for America and finances were still a problem in the Eglevsky family, so they stayed in Paris and Andre continued his studies with Egorova.

Two years later he was offered a fine contract with Massine's Ballet Russe de Monte Carlo. Six months later when Lichine took a vacation, Andre danced the principal male roles in leading ballets like Les Presages, Swan Lake, etc.

From the time he was fourteen years old Eglevsky supported his mother, sister and nurse.

Later he met Fokine again when the great choreographer was organizing the Renée Blum Ballet Company. Fokine recognized Andre immediately and was delighted to see him. He offered him a fine position with the new company. It was to Eglevsky that he intrusted the creation of the male role in "L'Epreuve d'Amor". So pleased was the master with the young dancer's interpretation that he said to him after the performance,

"You have not only made your name great by the way you danced my ballet, but you have made my name greater".

Because of his fine physique and clear cut masculine personality, he is able to make lyrical and classical roles strong and convincing to even the type of man who generally scoffs at such aesthetic dancing for a man. As Fokine pointed out, however, Eglevsky is a rare combination of "Classical" and "Demi-Character". He can do the Bluebird Variation with an effortless beauty of movement that brings the house

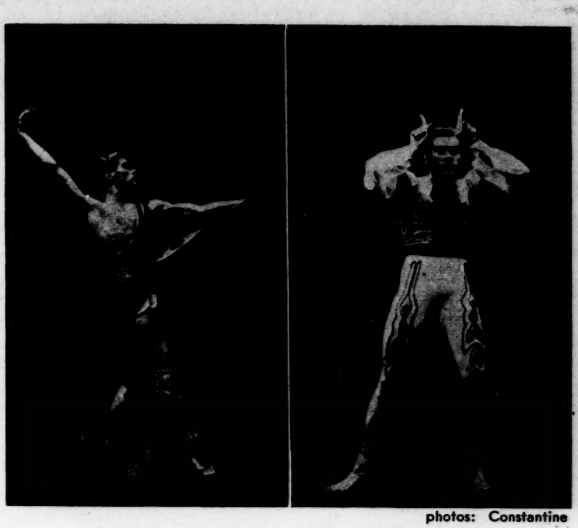
down. However, in the role of Gritzko in Lichine's new ballet he looks, acts and dances like a regular hard riding, hard fighting young Cossack and leaves nothing to be desired in the vigor and brilliance of his leaps, presatkas and furious whirls.

It was with Fokine that the young Eglevsky first began to understand the great satisfaction an artist can feel in his work well done.

Fokine spoke philosophically to him about the ballet, the artist and the dance in general. The young Eglevsky realized for the first time, too, that the dance was a full life's work, worthy of any man. Fokine had a deep and lasting effect on him. He constantly recalls his words.

"It is not enough to do the step", Fokine would say, "you must understand its meaning, and its artistic significance". Fokine also frequently reminded the young artist:

"A real artist is never a waiter to his public. He should lead and inspire the public, not servilely follow its demands".



photos: Constantine

Two contrasting pictures showing Eglevsky dancing both the classical and demi-character ballet roles.

A MAN'S DANCER

When Blum was no longer able to back the Fokine Ballet Company and it changed hands, Andre came for the first time to America. He left his family in Europe until he could send for them.

In America he danced at Radio City and then joined the Massine Company. But he remembered mostly how lonely he was during these months without his family.

It was at this time that he met and fell in love with Leda Anchutina who is now his wife. They have a year old Andre Jr. now in whom daddy is very much interested, but even less prejudiced observers say it is a brilliant and charming baby.

Although at the height of his dancing career which no doubt he will easily maintain for another decade, Eglevsky is very much interested in choreography and even teaching. He feels that the young dancer could be taught so many points of technique so much more quickly.

"Take the pirouette for an example. So often people say, you are born with the talent to pirouette, but that is not so. You can learn to pirouette. Legat taught me the secret," continued Eglevsky, "It has three parts: First, you must focus your balance; second, you must have sufficient power in your shoulders to propel yourself; third, you must adjust your hip to a one legged support".

Here, Eglevsky took a sheet of paper and sketched quickly the correct theory of the spiral versus the square front pirouette. The sketch was convincing. Incidently, Eglevsky's pirouettes are uniquely beautiful. He has done as many as fourteen continuous ones.

Eglevsky also recalled how thrilling it was to him as a young dancer to study with Volonine because he was such a wonderful example for his pupils.

Yes, indeed, Eglevsky is a born pedagogue as well as virtuoso, and it is nice to know that sometime when he retires from the footlights that the next generation of young men will have such a fine manly teacher to lead them.

He told me he has never in his life seen so many young boys interested in ballet. Out in Hollywood a young boy was watching rehearsal all morning. Finally, Eglevsky asked him what he was doing there.

"I am watching the ballet", replied the eight year old.

"But why do you watch the ballet?" quizzed Eglevsky.

"Why", repeated the boy in astonishment, "because I like ballet".

If you are not sure by now that Eglevsky is a man's dancer let me tell you just one more story I heard about our hero.

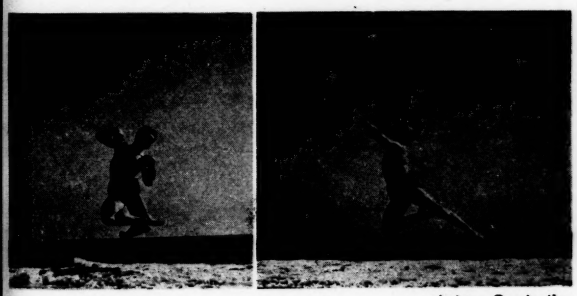
When he danced at the Hollywood Canteen recently, he went over big with "The Boys". When he came out afterwards in street clothes he was literally mobbed by the boys for an autograph.

He thought the soldiers had mistaken him for a movie actor so he kept saying "You make mistake, I am not the movie actor". Finally, one of the follows said "But aren't you the one who just danced?" When he acknowledged he was, the soldier cried, "Come on, fellows, he *is* the one who danced!"

Thereupon, they all rushed back for their autograph and Eglevsky was kept busy for the next hour signing his name.

Yes, Eglevsky is a man's dancer.

LUCILE MARSH, *Editor*



photos: Constantine

Eglevsky practicing his leaps under California skies to the accompaniment of the Pacific Ocean.

Pavlova's "Swan," Bill Robinson's "Stair Tap," Ted Shawn's "Cowboy," and Duncan's "Marche Slav." Each field of the dance produces its classic numbers, dances that everybody knows and loves, creations that set a vogue and inspire many imitators.

In the field of exhibitional teams, the "Cape Dance" by Stuart and Lea is such a chef d'oeuvre. Like most successful compositions, this evolved over a period of years, starting as a solo dance in a concert program. Then it was arranged for a team. A practice cape and dress with train attached were made out of cheap material, and days and weeks of practice devoted to harmonizing the movements of the dance with those of the cape and billowing train. The cape and train grew, changed color and shape with each new season. Now, there is hardly a stage large enough to do all the sweeps and swirls of that magically dancing cape and swirling skirt.

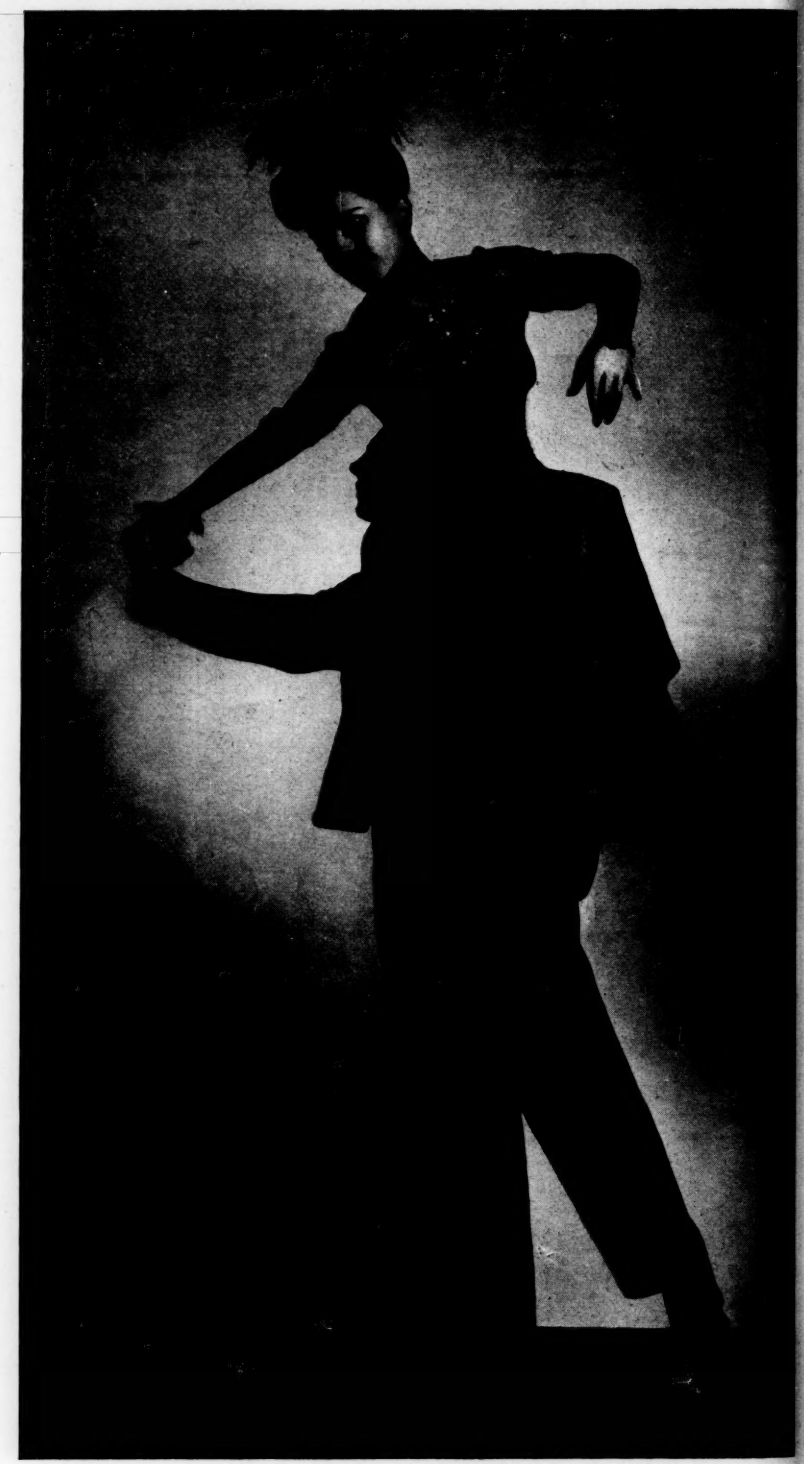
It is rare to enjoy artists as much as you do their work, but we found ourselves having a marvelously artistic evening just talking to Stuart and Lea. In the first place, they are a handsome couple in a healthy, vital, youthful sort of way. They are very communicative too, generously and unself-consciously sharing their ideas and experiences.

Stuart tells how he came to New York with what was left of a hundred dollar bill after he paid his train fare from Kentucky. From that time on he had to support himself while he was learning to dance. He started with Denishawn and then went the gamut; ballet, modern, tap and acrobatic, etc. It was hard finding himself, but he continued to jump the hurdles (even with two seasons at the Met) until finally, after wasting plenty of time, energy, and money, he came to a number of definite and basic conclusions.

Number one was that he believed in the team as a perfect unit of dance expression, combining as it did the power and brilliance of the male dancer and the beauty and finesse of the woman's contribution. "This was my final decision," said Stuart, "and I called it 'Custer's Last Stand' because I meant to live or die by it."

Second, and not less important, Stuart decided there was no real quarrel between art and financial success. If you started with art, you didn't need to be afraid of making it a success.

"Most of the resentment against



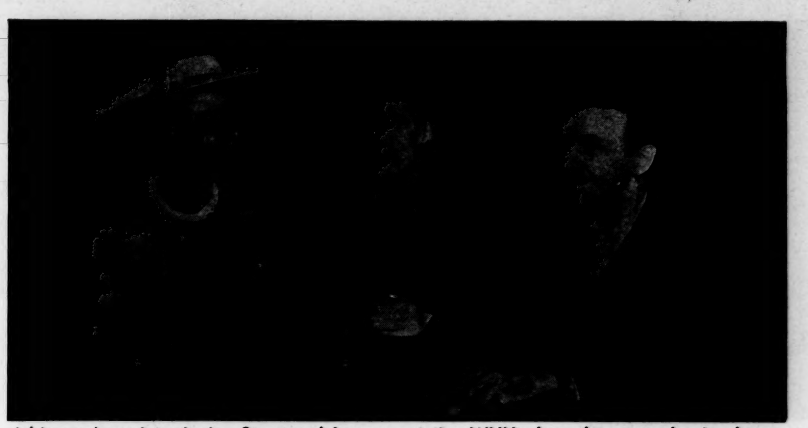
STUART and LEA - CLASSIC DUO

commercial success," said Stuart, "is felt by those who haven't attained it. They have failed because they lack basically worthwhile material, industry, and persistence. My greatest effort is spent on trying to find a fundamentally original, and intrinsically artistic idea for a dance. When I have that, I'm not afraid to develop it with all the showmanship at my command.

"Enlargement is essential to commercial success, but it is also a fundamentally artistic device. But you must be sure that what you enlarge is beautiful and important enough to stand the test of being made bigger. Of course, we have to submit to the limitations superimposed by music, space, lighting, and type of audience. But some great artist said a limitation was only a further challenge to the real artist. Ellen Terry said the same thing when she said, 'There is no audience so bad that a great artist can't make it a good one.' I remember that whenever I find the audience cool."

In his first efforts at dance compositions, Stuart tried to put everything he knew in one dance. "Now I know Stevenson was just as right for dancing as for literature when he said, 'Genius is the courage to eliminate nine-tenths of what you create'."

Stuart became interested in castanet playing, so he bought the famous Argentina records, played them slowly over and over until he had everything noted down. Then he went about learning to play them. When he had the castanets accomplished he was horrified to discover that he had no arms left to lift his partner. How he accepted this limitation and made it an advantage can be seen in their Paso Doble which never fails to bring down the house.



Adrienne Ames interviewing Stuart and Lea over station WHN where they gave dancing lessons over the air. These "air-wave" lessons became so popular, they were booked for the season.

"But these famous numbers have their drawbacks, too," explained Stuart. "In the first place, the managers won't let you do anything else. Then the first thing you know, the same managers are complaining you can't do anything else. Moreover, people who have seen the number talk about it in such extravagant terms that no dance could ever come up to their description. We now keep seven compositions in rehearsal and give different ones at each of our three appearances, each night.

The other half of this team is the dainty and charming Flora Lea who is an accomplished dancer in her own right besides being the exquisite feminine half of this famous duo. She, too, has studied all types of dancing including Denishawn and Humphrey-Weidman and feels they all have something to give a dancer. But she agrees with Stuart that dance instruction must connect more closely with the performing side. Young artists now waste too much time in trying to find out what they need to know.

Miss Lea pays tribute to the art of costuming which, she feels, is imperative to a team's success.

"Frankly," explains the auburn-haired beauty, "Stuart and I pay almost as much attention to planning a new wardrobe as we do to a new dance routine. In the first place, no team can reach even moderate success unless they are tastefully and excitingly dressed. In our own case, Stuart wears Eaton jackets with novel, specially designed trousers that are extremely high and have a built-in vest effect. My own ideas are executed by Katherine Kuhn, whom I consider one of the best designers in the country. They all feature a novel three-in-one effect. I wear the same gown in three different numbers, but it is constructed so I can add ballet length skirts and capes. Actually, it appears to be three different gowns. Because it is so flexible and requires so little material, we call it our Victory Gown. I just bought three of these last week and they've caused so much comment, I'm really thrilled."

Stuart and Lea have also experimented with diet over a period of years and have come to the conclusion that meat, fresh vegetables, fruit, and natural sweets constitute the perfect diet for an active life. They also endorse gelatin as a real supplementary food and a quick lift on strenuous days.

They believe, however, the real secret of prolonged youth and beauty lies in the dance itself. It stimulates the body, refreshes the mind, and keeps the zest for living at its zenith.

Certainly, talking to this dynamic and glamorous pair, one finds it easy to believe they have found the "fountain of youth" for all time to come.

Latest news of Stuart and Lea comes from New Orleans where they are "wowing" the crowds at the fashionable Roosevelt Hotel. Previously La Conga extended their six weeks engagement to four months, but that's because the public likes the way this classic Duo combines art and showmanship.

Photos by BRUNO

How Augusta Maywood's dancing conquered 19th century Europe

GREAT AMERICAN BALLERINA

Courtesy of Dance Index

An 1856 lithograph of Augusta Maywood as Rita Gauthier, "the lady of the camellias", one of the ballerina's most famous and popular roles.

Note: Augusta Maywood was almost quite forgotten until she was recently rediscovered by Marion Hannah Winter (Dance Index, Vol. II, 1943). Miss Winter described the life of the dancer on a basis of painstaking, scholarly research. This writer adds a few important facts to Miss Winter's essay; he wishes primarily to picture Augusta Maywood's development in the European scene.

by ARTUR MICHEL

In the spring of 1840, the greatest European dancer of the 19th century crossed the Atlantic bound to make her conquest of America. Two years earlier the greatest American dancer of the century had set sail to invade European soil. Fanny Elssler, thirty years old, came wearing a shining halo of fame, and all America, entranced by a heretofore unconceived dramatic passion and technical perfection of dance, sank at her dainty feet. Augusta Maywood, thirteen years of age, arrived laden with wreaths of admiration lavished upon a child prodigy. Filled with fanatical love for the dance and bursting with boundless ambition, she wanted to study and to work and to attain mastery of her art.

Life with Stepfather

She had been brought up behind the footlights. Her father and mother were players, and actors' blood coursed through the veins of both daughters. They were still infants when, their parents having divorced, the mother married the distinguished actor and manager Robert C. Maywood. The daughters, Mary Elizabeth and Augusta Williams, adopted their stepfather's name.

Maywood took an active hand in the artistic upbringing of the girls. Mary Elizabeth turned to acting; early in 1839 she made her debut on the English stage. For the winter 1840/41 she accepted an engagement in Dublin.

Already by the end of 1837, the 12 year old Augusta (born in 1825 in New York City) had danced before an audience for the first time, in Philadelphia in the Chestnut Street Theatre. The manager here at the time was Robert Maywood. "La Petite Augusta" played Zoloe, the mute role in the opera-ballet "The Maid of Cashmere" (Le Dieu et la Bayadère). In the earliest existing picture of her, we see her as she performed the famous shawl dance of this ballet.

Six weeks later, she danced the same part in the Park Theatre, New York. Here, too, she created a furore. It is much to her stepfather's credit that he did not try to exploit these successes to commercial ends. In the spring of 1838, he took both girls with him to Europe, so that, undisturbed by premature acclaim, they could obtain the artistic education that America could not afford them.

Vie Parisienne

Augusta entered the dance school of the Académie Royale de Musique in Paris. She received instruction from the two famous ballet masters there, Jean Coralli and Mazilier. A contemporary who was very close to the Paris Opera, Charles de Boigne, relates in his memoirs that with her forwardness and vivacity, she soon outstripped all her classmates.

Augusta arrived in Paris at a very unsettled, highly tense moment. Marie

Taglioni and Fanny Elssler were at the peak of their fame; they were the rage of the entire continent of Europe. For years, no new dancers had appeared on the scene. Consequently, there was heightened expectation for an upsurge of new blood. In the summer of 1839, there appeared for the first time on the Paris Opera stage a young girl who came to be recognized as a rival and possible successor to those two dancers. It was the Danish Lucile Grahn. She cast a spell over the audience by her very winsome, somewhat melancholy grace that was all the more surprising as it went hand-in-hand with an elegant style of movement and wonderful, nonchalant elevation. In the February of 1840, Augusta Maywood no doubt sat in the auditorium of the Théâtre de la Renaissance, as Carlotta Grisi disclosed herself to the Parisians as a dancer of singularly delicate enchantment.

Sensational Debut

But the young American had made her debut on Monday, November 11, 1839, appearing in a *pas seul* introduced into the first act of the ballet "Le Diable Boiteux" (The Devil on Two Sticks). The principal role was rendered by Fanny Elssler and the entire audience was waiting on seat's edge for Elssler's Cachucha. Nevertheless, they were completely bowled over by the young debutante's dance. The critic of the "Revue et Gazette Musicale" described the apparition of the strange child who took Paris by storm. "A petite creature, gracious and alive, well-defined gesture, piquant smile, mischievous eye, a pretty face . . .

Courtesy of Dance Index

La Petite Augusta at the age of twelve years dancing the role of Zoloe in the "Bayadere".

Imagine a madcap and frenetic dance, prodigious leaps, 'élans' which covered the stage in three bounds, entrechats combined with pirouettes such as would do honor to (Jules) Perrot, *battements horizontaux* such as Paul (I. A. Paul, 1795-1871) did once upon a time, extreme verve, incredible 'jeu', miraculous aplomb, and you will have an idea of the surprise mixed with pleasure which the apparition of Augusta Maywood must have caused".

This graphic delineation was subsequently confirmed by Theophile Gautier: "Mlle. Maywood has a completely clear-cut type of talent. It is something abrupt, unexpected, bizarre, which sets her completely apart. She is of medium size, very well-built, very young, with black eyes and a wide-awake and savage little face which gambles strongly on being pretty; add to this sinews of steel, joints of a jaguar and an agility approaching that of clowns . . . In two or three bounds she cleared this great theatre from backdrop to promptor's box, making those almost horizontal *vols penchés* which made the fame of Perrot the Aérien; and then she began to gambol, to pirouette dans l'air sur elle-même, to do back turns with a suppleness and force worthy of Lawrence or Redisha (English clowns and contortionists): you would have said a rubber ball bouncing on a racquet; she has much elevation and spring; her little legs of a wild doe make steps as long as those of Mlle. Taglioni".

Paris Opera Profiles

Augusta Maywood's first goal was reached. She was soloist at the Paris Opera. But beyond a doubt, the ambitious neophyte applied herself with redoubled effort to perfect herself. On the Opera stage, she performed together with world renowned dancers, Marie Taglioni, Fanny and Therese Elssler, Louise Noblet and also a handful of others whose names were already resounding throughout Paris and whose fame soon extended into other capitals: Lucile Grahn, Natalie Fitzjames, Adele Dumilatre, Mlle. Maria, Hermine Blangy (the last named achieving a tremendous popularity in America a few years later).

Augusta Maywood's greatest experience and chief model was indubitably Fanny Elssler. She was appearing then in several of her most famous ballets, in "La Gipsy", "La Tarentule", and "Le Diable Boiteux". It seems that at the time, a sort of attachment evolved between the great dancer and the little American; it was certainly no accident that threw them together on several decisive occasions in Augusta's life.

In this year, 1840, she met, moreover, with a dancer whose artistic character coresponded in many respects to her own, Pauline Leroux. The latter was an outstanding dancer who had,

Charles Mabille, husband of Augusta Maywood, dancing with the ballerina, Natalie Fitzjames.

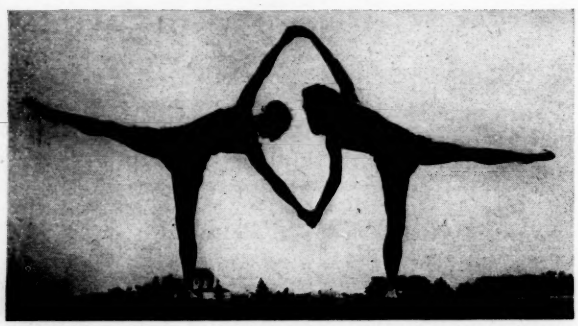
however, never achieved the fame proportionate to her ability because of an illness that had incapacitated her for many years and which eventually caused her all-too-early disappearance from the stage. On September 21, 1840, she danced her best known role, Uriella in "Le Diable Amoureux". The heroine of this fairy tale ballet is a daughter of the Devil, who becomes transformed into a mortal woman and forthwith is compelled to experience all the joys and sorrows of this earth, including, quite naturally, love and jealousy. Pauline Leroux had a signal success with her vivacious and finely-shaded interpretation of this role. Without a doubt she made a striking and lasting impression on Augusta Maywood. One of Augusta's first roles as prima ballerina, four years later, was that of Uriella.

Fateful Adventure

But, as passionately devoted as the 15 year old dancer was to her art, she was yet a mere plaything of her emotional cravings. She fell madly in love with a young dancer, Charles Mabille. This 25 year old handsome youth was extremely talented; Gautier wrote of him as belonging, with Jules Perrot, among the very few male dancers whom one could bear to watch on the stage. Every soloist and, more especially, every debutante, considered herself

(*Continued on Page* 30)

Steffi Nossen and her dance group illustrate one of the fundamental movements that strengthen legs and back in preparation for lifting.



A decorative dance study which also has the lift and stretch in it that takes the kinks out of the cramped muscles of the war worker.

THE DANCE IN INDUSTRY

A RECENT report of the government shows a large percent of the women who responded to this country's call for workers have had to drop out of the ranks.

We heard that Steffi Nossen had spent the summer studying the problem right in the defense factories. Happy that one of the dance profession was the first to pioneer in this important work, we hastened to interview Miss Nossen on the subject.

After her summer research, Miss Nossen was more convinced than ever that the principles of movement known to every well trained dancer held the solution for this industrial problem. After all, dancers for many generations have spent their lives studying and perfecting movement. It is only natural they should discover its fundamental principles.

This is an age of action, everything must move swiftly, efficiently and consistently to stand the test. War has demanded an even greater speed, accuracy and endurance.

Many of the women who went into war work were taken out of homes where they had done long practiced movements in their own rhythm. Plunged into new movements and the accelerated rhythm of the modern factory, they collapsed under the strain.

Miss Nossen contends a preparatory physical fitness course teaching these women the principles of correct posture, relaxation, and movement, properly accelerated would have saved the day—and also the women, who are no less important.

Investigating the reaction of these women to their new jobs, Miss Nossen found that some of them cried themselves to sleep for the first few weeks out of sheer fatigue.

"But this wasn't just fatigue, it was nervous tension and maladjustment to their jobs", explained Miss Nossen. "The sturdiest made the adjustment after a few weeks, the others fell by the wayside. A preliminary course in movement mechanics and rhythm would have obviated all this.

"I met a half a dozen Westchester High School girls at the station the other day but I didn't recognize them until they spoke to me. They looked ten years older. 'What are you doing'? I asked. 'We're working in a defense plant in Bridgeport', they said. But can we afford to do this to our youth when there is a solution at hand.

"Without the proper protection of body mechanics, many of these young women are getting posture defects that will last them a life time. For instance, the thrust forward head, hunched shoulders, the hollow back and spread hips. When it isn't necessary to have our workers so disfigured, it should not be permitted. Again a systematic course in body mechanics would increase the efficiency, protect the women, and keep them on the job.

"I remember a little Chinese girl in one of the factories who simply fascinated me. She sat beautifully, with weight equally distributed on both hips. Her movements to right and left were equally accurate, fast and graceful. She was always pleasant and serene and held the top rating for speed, accuracy and continued output. It was noticeable how her whole body co-ordinated with every move and how consistent her rhythm was. I was gratified to find that the girl had been a dancer.

"There was another high grade worker who always took off blouse and brassiere in the ladies' room and gave herself five minutes of rhythmic exercises. 'I couldn't stay on my job unless I could do this several times a day', she reported".

Miss Nossen brought out still another interesting point that only a dancer would notice. It seems that many of the factories use music to increase the output. But Miss Nossen pointed out that each piece of music should be chosen to find the natural rhythm of the movement it accompanies. A waltz accompanying a double time movement distracts and retards the sensitive worker. At present, one piece of music accompanies many movements of different tempos and rhythms, but a dancer knows this is inefficient. Movements of the same rhythm could be as-

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HOW TO GET NOVEL DANCE IDEAS

by BETTY MANNING

Editor's Note: We are lucky to have Betty Manning here to tell us how the famous Jack Manning bagged the ideas for his nationally popular novelty, tap, and musical comedy numbers.

"Where do you get your novelty ideas, Mr. Manning?"

How many times I heard that from coast to coast on our teaching tours, and little did the ones who asked that question know that Jack Manning didn't pull them out of his hat! No, Sir! Jack Manning was not a magician. You who have created your own routines know it's not that easy. An idea does not come by wishful thinking, you really have to work for one. Once you get the idea, however, the rest comes easily. Now, what would you think of two people rushing in and out of department stores, into the hardware department, then the toy department looking for a gadget that would squeak or make a noise, blowing horns, shooting off pop guns, hitting drums, tapping on a tomtom, bouncing a ball hoping it had that unusual sound, or perhaps just to get the feel of things. But all the while Jack Manning was going through these silly antics, an idea was being born.

He'd hurry back to the studio, bang out a few steps, rush home with the thought in mind of something new. It always must be different! Soon we would be embarking on another teaching tour, and it must be better than the last one. Over to the mantle to touch the clock, pick up a candle stick, tinkle on the dinner bell, turn on the radio. It must be rhythm, the right kind of rhythm to get you in the mood. Over to the table, this lovely table of the Italian Renaissance period with extensions at either end, which I remember one time had for its only decoration a bowl of flowers with proper perception of things rare and beautiful, but no more! The table top was now covered with manuscripts, objects of all descriptions, from a pair of wooden bones to crickets, cymbals, clappers, a miniature telegraph set that really could send out an SOS (this turned out the "Dot and Dash Routine"), washboards, flags that had a swish, even an anvil which had a spark when you hit it with a hammer. All these things on top of this lovely table, but it was all right with yours truly for I, too, was on the ramp and in the mood for something different. I heard Jack running up and down the stairs, a tap here and a tap there. Was he doing a Bill Robinson? The radio was blasting away, it was Fats Waller with that ever famous "12th Street Rag".

"Is it going to be a stair dance?" I called to Jack.

"Not right now", he said. "Later in the season I'll create one and call it 'Treadin'. Must have something now for a group."

All the while he was clicking away at the steps leading to the upper floor.

"Oh, gosh," I thought, 'later in the season,' why doesn't something happen now! Tomorrow can wait. Just

In sunny Alabama four local interpreters of jazz using improvised instruments gave Jack Manning the idea for his novel "Washboard Tap".

one little idea, something new, something different. It must happen any minute now."

Sure enough, it did, for Jack Manning sat down at his typewriter to write out a step, he had previously been working on, and in a flash I caught a rhythm he tapped out on the keys of his typewriter.

"Do it again!" I said. He looked at me with amazement.

"Do what?"

"Write again just what you did then", I said.

"It's not to be repeated. It's a break."

"You bet it's a break", I called back to him. "There's an idea . . . 'Rhythm on a Typewriter'."

"Betty, you have something there!" He caught the idea immediately.

I left Jack alone now, for he was already directing a scene. My living room was now an office. I heard him say, "This is the office, the boss will have his desk here, he will rush in early in the morning, dictate in tap—not one stenographer, but three. They will type his dictation in rhythm on the typewriter." In five minutes Jack had the whole scheme laid out and that is how the "Dictation" number was born.

And by the way, have you ever been stuck for an idea at the eleventh hour? I really mean one hour before midnight when you're oh, so tired and brain weary. Jack had been working hard all day arranging combinations, putting a finishing touch here and there, or breaking down a step he had been working on for two or three hours, for he would never put a step in a routine unless he was thoroughly satisfied with it. He worked just as hard creating a step as he did teaching his classes. He was patience personified as you all know. This particular time it was so necessary for Jack to have one more novelty before the night was over, for the morning brought other things to do.

All day long he had worked like a beaver, but in the back of his head he kept thinking there must be another

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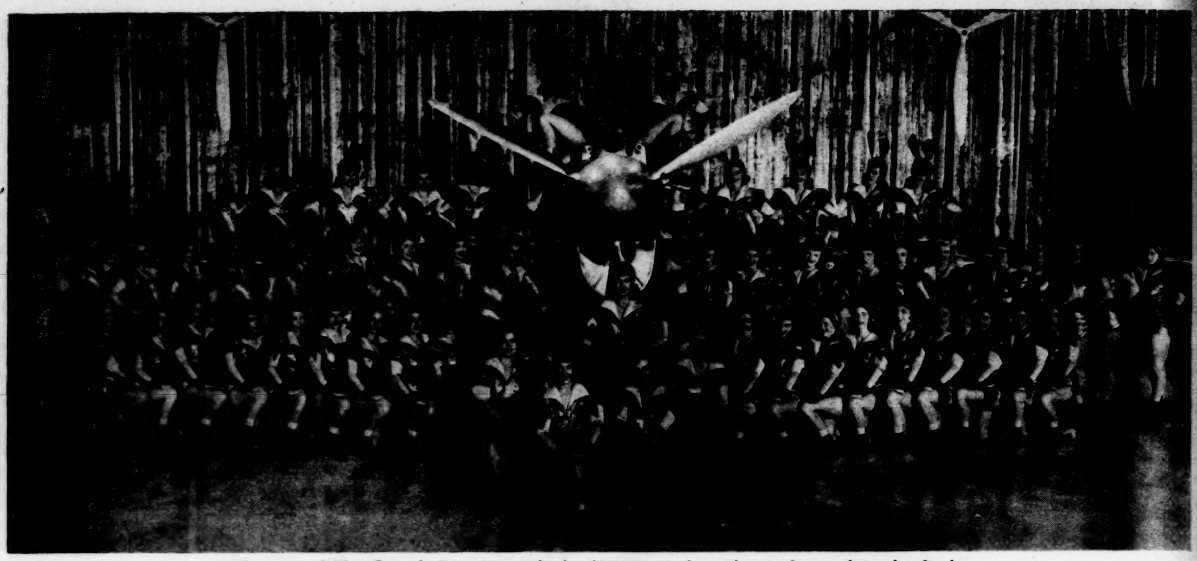

The cast of "Ice-Capades" posing with the $20,000 airplane that is featured in the finale.

TEST CASE FOR AMERICAN SHOW SKATING

by ALAN E. MURRAY

While in the midst of shortages of all sorts (butter and meat, the alimentary needs, and those of the skin surface in the way of shoes and clothes) the world must not forget that it has suddenly got rid of a shortage that is more terrible to contemplate in its results than the effects of starvation and its ally, the plague. Youth starving for proper outlet for its superabundant energy is no less terrible a picture than that afforded by the gaunt ribs and protruding belly of the starving child of Europe. This other starvation plague which hit the well fed democracies gave the world a youth nursing the desperate frustration of its energies with systems in chain-smoking and coca-doping, to mention only the milder forms of compensation.

If the world were quite sure what it would do with the peace, the war would end tomorrow. It is the haunting memory of those youth-starved depression years that makes annihilation almost preferable. Can any peace be safe when it seems that it is war alone that eliminates the most terrible and debasing starvation of all, the starvation of the superabundant energies of youth for a decent outlet? This starvation is the problem before the democracies.

In the amusement world there is a philosophy which lays down the specious law of "give the public what it wants" as the only one by which the show industry can survive. The world is just beginning to see, that not only the show business but the whole show, civilization itself, fails under this code.

"Give the public what it wants" as a business idea encourages chain-smoking and coca-doping in youth. Youth wants these things, the argument is, and so it is good business to give it to them. But does youth really want these things, or does it merely take to them in desperation because it so passionately wants other things? Opportunity and outlet for ideals, for example?

In the amusement world "give the public what it wants" really means give the public second rate stuff because we have not the energy and imagination to give it what it really wants, which is stuff of the highest calibre.

Then, again, the amusement world likes to kid itself. For example, it will use the volume of applause as its guide by which to measure the approval of the public. Then, by every trick and artificial method known, it will so hypnotize and psychologically browbeat an audience into clapping that all value of the applause meter is gone. An audience can clap its hands till they are sore, and yet go home feeling empty. Is it mere handclapping that ensures next year's sale of tickets, and does that empty feeling after the show have no significance?

The really great meaning of dancing is that it presents an activity wherein youth might in times of peace utilize part of its superabundant energies to positive and ideal ends. In war all the powers of man are brought into play in the struggle for survival. Here, youth does get that total exercise of its functions without which they atrophy and decay. Is it impossible that this full play of function can be achieved in times of peace? The world has yet to prove the contrary true, yet the test of the coming peace depends upon

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whether or not it can so prove.

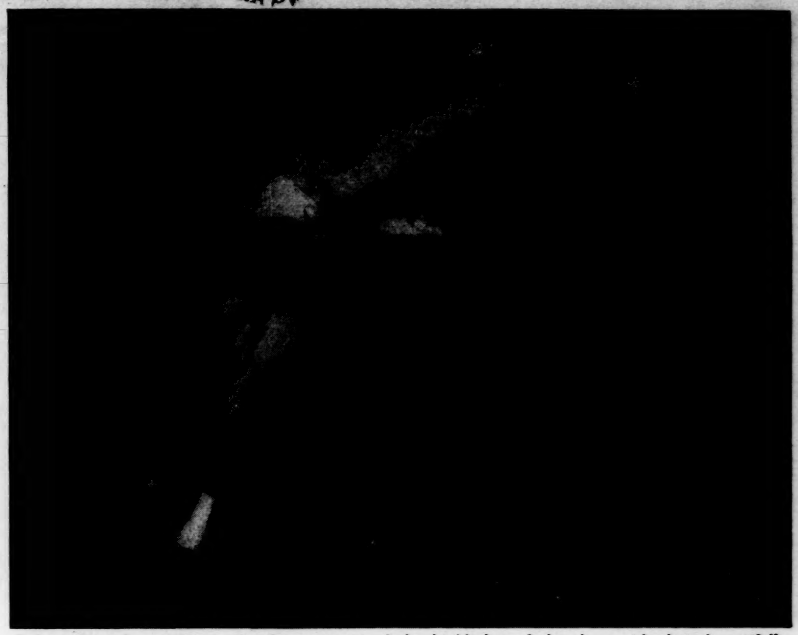
Among the peace time activities, only the arts bring forth that passion and total absorption without which youth is not completely alive. It is upon how the coming world handles youth's ever present ability to become passionate artists that the success of the coming peace will depend. We surmise, only a nation of artists will not feel the need of war, for art is really the way of making peaceful living equal in passion to the passion for mere survival. (Future history will point to one potential artist who, driven to megalomania by cruel frustration, chose to destroy the existing world.) The real battle of the democracies will be to prove that there is another way for youth and ideals besides the murderous path of war and destruction.

If for no other reason, skating, like dancing, can be ranked as an art by the measure of the passion of its true devotees. Because as an art it offers ideal release for the energies of youth, it must not be dealt with by the philosophy of "give the public what it wants".

As a measure of how the Skating Show Business is going to meet the problem of youth and the coming world we cite an instance of some note wherein youth with its ideals enters the field.

Consider the case of Eleanor O'Meara (photo on back cover). Tall, beautiful, accomplished, a skater of highest ideals and distinguished honors as an amateur, Miss O'Meara makes open and honorable declaration that her amateur career is at an end this year and joins the ranks of professionals under the aegis of the "Ice Capades".

Orrin Markhus and Irma Thomas appearing as "Those Old Smoothies" bring down the house with their rhythmic skating minus any props.



Robert Deunch and Rosemarie Stewart, one of the highlights of the show with their beautifully skated classical duo. The gallery and critics agreed that skating is what the public wants.

In addition to competitive ranking Miss O'Meara brought to her new career a strong following among skating audiences wherever she had been seen as an amateur. She had already proven her drawing power as an artist which is aside from competitive ranking. We speak of the same drawing power that is possessed by Shuback and Noffke, the present United States Pair Champions, and Bertram and Reburn, a memorable pair of some seasons past. This was drawing power without acrobatic appeal, relying on its artistic and rhythmic merits alone; drawing power by beautiful skating, moreover, with little of the props of showmanship in the raw. The appeal in these instances extended from the top galleries to the front row. This skating was loved by all, and the love of such skating we claim to be the basis of the enduring show value of all skating.

Like Shuback and Noffke, like Bertram and Reburn, Eleanor O'Meara has this drawing power with skating audiences. She is a proven case artistically and in "appeal value" with the public. Like these others, Miss O'Meara has won her success with the public the hard way, by downright skating, by artistic and subtle appeal rather than any tour de force, by rhythmic display rather than by plays to the audience for applause. Skating, on its own intrinsic beauty, and Miss O'Meara on her artistry, can win through to great acclaim provided some such philosophy as "give the public what it wants" (which really means "give the public what we damn please") does not prevail in the situation. For example, to attempt to make a show girl, in the ordinary sense, of Miss O'Meara will come to naught. To take this finished artist with her proven artistic drawing power and require her, say, to "lift her upper lip" in the forced smile of the Ziegfeld show girl throughout her program, would be just one of those things which would never work, and for which fact we are forevermore grateful. With any subtlety of handling Miss O'Meara is bound to be a success. The new skating show business will be tested this year by the way it handles this case in point. Is it, in the egotism of its quick success, going to take all the cheap tricks out of show business and inflict them on skating, even in an instance like this where the value and audience appeal of its more subtle qualities are already proven?

There is much in amateur activity that is worthy of disdain by the show business, for example the stressing of the false standards of print and competition. But where artistry has won through all the rigamarole of the

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photos: Constantine

Los Angeles presents their leading dance personalities. Left to right: Riabouchinska, ballerina, as she appears in "The Waltz King". Carmen Amaya, Spanish dancer, in one of her rebellious moments. Lotte Gosler, character dancer, in one of her comic moods at the novel Turnabout Theatre

HOLLYWOOD RAMBLINGS

Photographer Constantine is on his merry way in moviedom and writes to us accordingly.

It was wonderful to photograph Riabouchinska again. She got quite a kick out of *my* dancing first, the things I wanted her to do. It reminded her of the days with the De Basil Ballet when we used to rush pictures between the acts of the various ballets. On Monday I was her guest at a performance of "The Waltz King". Quite a show. It has a clever ballet by Lichine in the second act and Tania stopped the show with a series of double tour de basque sautes around the stage that were breath-taking. She also does a lovely pas de deux and is ably supported by Walter Stane, who incidentally is one of M.G.M.'s new screen finds. He and Tania make a handsome pair.

Lotte Gosler was so funny when we made the enclosed picture that I could hardly hold the camera still. She is appearing at the unique Turnabout Theatre where on one side of the house is shown an interesting puppet show by the Yale Puppeteers. Then you turn the seats around, and presto! there is another stage where Miss Gosler and others perform.

Viola Essenova is hard at work in "Rhapsody in Blue" and Van Simons (who was Gambarelli's partner last season) is dancing with Viola in the big ballet production. Leroy Prinz is doing a splendid job of staging the dances.

I took some pictures of Belita on the "Lady, Let's Dance" set. What a girl! In it she does a ballet number, a ballroom dance with Maurice, and skates. Amazing how she does all these things, and well, too. She did some fabulous things under water and I had some time in a little cubby hole way down in the pool. I expected the water to break thru any minute while I was making photos.

I saw Zorina at the Beverly Wilkshire pool being very amused by Oscar Levant's one year old daughter who kept popping the beautiful ballerina on the jaw. I stood several feet away from the little angel and assured Mrs. Levant that she was going to have a female prizefighter on her hands.

Watched Antonio Triana give a very exciting Spanish class. He just finished dancing in "Caribbean Romance" with his ten year old daughter Luisita. You should see that baby dance. What heel-clicking, castanets, and twirls! Amaya had better watch out! Yesterday Triana and I went to the Panamanian Council's house—no less!—to take action pictures of Triana in the garden. None but the most exclusive of backgrounds for DANCE Magazine pix, I always say.

Went to a cocktail party given by Bill Neill at Blanche Yurka's. Belita and her mother were there. We had quite a time. I cornered Belita and gave her the usual third degree (material for DANCE Magazine in mind). Belita, who is very much the well behaved young lady, sipped ice tea and ate fancy little sandwiches. Not to be outdone, I kept my Sunday manners on and drank nothing but coca colas—straight!—omitting the fancy little sandwiches, of course.

Her mother is amazing and always speaks what she thinks. Her nickname is Queen, and darned if I don't want to bow every time I see her. A little dancer also at the party, seeking praise, was telling us about a performance where she held an arabesque sur le point so long that she missed her next

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LOLITA and CHALITA

Two more young dance stars to join DANCE Magazine's roster of dance artists of the future.

In our quest for remarkable children in the dance field we dropped in to visit Madame Sevilla in her studio of Spanish Dancing on 56th Street. Gay, Spanish posters decorate one wall, a gorgeous Mexican hat, another. The mirrors are arranged so Madame Sevilla can always see what her pupils are doing, and they can look in the mirror to see her from the front.

Madame Sevilla was a well known dancer and is still a beautiful, charming woman and an excellent performer. It is rare to find an artist, however, such a good teacher. She is whole heartedly interested in her pupils. Her genuine love for them tempers her severity but does not lessen its effectiveness.

Madame believes in one hour of ballet every week for her pupils, then one hour of Spanish technique, two hours of repertoire, and of course all good Spanish dancers must also learn to recite and sing.

But I have almost forgotten to tell you about the children, and sure enough that is just what happened to me when I interviewed Madame Sevilla. She was such good interview material, herself, with her colorful career, dancing with Theda Bara in the early movies and then right across the country many many times until she had a fascinating anecdote for each city.

But it was Madame, herself, who insisted I turn my attention to her "two little pets" as she called them.

It seems Madame Sevilla taught the mother of these children first. Mrs. Tora Tovar is an attractive young American girl who married a Mexican gentleman. When the two little children were born she told Madame she had two new pupils, Lolita and Chalita, two bundles of Spanish temperament and American perspicacity.

What children! "One is pepper" says Madame Sevilla, "One is salt". God did a wonderful job on these children. Mother and Daddy are carrying on in the best parental tradition and Madame Sevilla has led them in the finest paths of Terpsichore. No wonder they are masterpieces of attractive well bred little artists.

They danced a repertoire for me that any grown up professional could be proud of mastering.

How proudly they held themselves in the Seguidillas. How brilliant their heel taps in the Sevillana! How devastating their rippling shoulders and undulating hips in the Farruca! How powerful and expressive their Castanets in the *Jota!*

They raised their eyebrows, rolled their eyes, flashed their smiles like veterans.

"They never miss a trick, do they" I whispered to Madame Sevilla. "They better not" she flashed in her most severe pedagogical manner. But there was a twinkle in her eye.

Interviewing the children, I found them the most natural and unspoiled youngsters. Lolita was attending P. S. 222 and was an honor student in 6B. She told me especially about her teacher Miss Littlewood. Chalita was attending P. S. 181 and was in 4B. Her teacher was Miss Willmann.

They were full of the joy of life, loved their dancing, adored Senora Sevilla, and were ready for whatever opportunity Terpsichore could lay at their feet.

They are on demand over the radio for their brilliant castanets and rapid fire heel tapping and have been enthusiastically applauded on the "Henry Aldrich" program, "Great Gildersleeve" hour and "Blondie and Dagwood".

They have brought down the houses at many a New York benefit including last year's President's Ball. Right now, they are out in Hollywood and have just completed their first picture, "Moonlight and Cactus", at Universal Studios.

It is reassuring to know that such talented, charming youngsters can make the grade even in these unsettled times.

Once you have seen these children, you won't soon forget their dancing. Braids flying in the air, faces gleaming, heels tapping, castanets clicking. All is rhythm, color, sparkle. They sing and recite in the Calo language too.

"Of course, why not," says Senora Sevilla, "I am a gypsy and I am very proud of it!"

photo: Constantine

Madame Sevilla calls one 'salt" and one "pepper", and they surely are seasoning for any dance.

photo: Constantine

You would think these children were grown up, wouldn't you? But they are only eight and ten.

photo: Constantine

Whirling skirts, flying braids, sparkling eyes, and flashing smiles keep time with brilliantly clicking castanets and expressive zapateados.

12 MIDNIGHT — by CINDERELLA

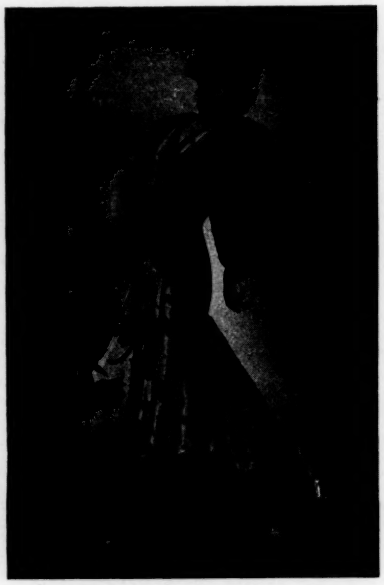
Start early, is our motto when you have a treat to look forward to. Don't waste the precious moments 'til midnight when they can be so especially filled with divertissements for you. Be there for the very excellent early show, enjoy a leisurely dinner, and have plenty of time for dancing. It is well to remember this when you are going to El Chico down at 80 Grove Street in the Village. It has long been a favorite rendezvous for us. If your dancing seems to be losing its flare, or

Lita and Gabriel Cansino entertain visitors at El Chico with varied and novel Spanish duets.

you are a beginner with the popular rumba, tango, and samba, and need to believe in yourself, go and dance to Nino de Meraes' music. You'll find you have no trouble getting subtle in your tango, and you promptly discard the prosaic, inhibited, conservative American rumba for the real thing. Good music gets you over the hurdle, and is worth many hours of practice. So don't stay at home and worry about your technique, the hard way. Get out and let it get into your blood at El Chico, the delightful way. There are many good dancers to imitate, and many beginners to make you feel at ease.

Shortly after eight the first show is staged. Quartete Lirice, the musical four, play their guitars and sing with great melody and rhythm. Michael, whom we dubbed "the end man" was most diverting with his humorous gestures and pantomime. Pilar Gomez smiled and frowned, stamped and whirled to the beat of her talkative castanets in the true Flamenco manner.

Lita and Gabriel Cansino were masters of the exciting, sweeping, colorful Spanish Dance in many forms. Gabriel soloed in a number in which he used a brilliant Spanish cape of great proportions, whose curves and spirals he handled with skill and artistry. Lita and Gabriel were most amusing in their peasant dance in which they brought the audience into the picture. There is always a great deal of rapport between the entertainers at El Chico and their guests. The artists are always so spontaneous, charming, gay, that you really want to join in the merriment they create. You may find yourself wearing the Senorita's gorgeous shawl, her rose or wide Spanish hat. Oh no, not you, ladies, although you might like to, they are so decorative. They are



Pilar Gomez as she appears in one of her many Spanish dance characterizations at El Chico's.

Nancy and Michael appearing in Chicago night spots, delighting audiences with their dance.

put on you, gentlemen, who now have a choice of two roles to play. You may blush a bit, or revel in the attention and try to get better acquainted. In either case, the ladies are kept busy watching both the entertainers and their escorts.

The Cuban tenor, Reinaldo Henriques, C.B.S. singer, had his audience very much with him when he serenaded a very beautiful young lady at a ringside table with his song, "You'll Never Know, If You Don't Now". Romantic possibilities seemed endless in the way he interpreted the lines. Heart throbs electrified the atmosphere. The heroine measured up to the onlookers' requirements. A happy, elusive nymph such as painters seek for inspiration; a dryad type, to whom poets dedicate their verses.

Las Des Marias, Mexican singers of colorful personalities, ended the show on a rhythmic and melodic note.

Yes, you have romance, gaiety, the best music, a delightful Spanish scene, excellent, interesting Spanish food (or American fare), and attentive service, with a host on the scene and behind

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A NEW TYPE OF INTIMATE DANCE THEATRE

by RUDOLF ORTHWINE

The erstwhile studio of the late Isadora Duncan and Ruth St. Denis is made into a new dance theatre by La Meri and Carraras

I recently received an invitation to be a guest at a reception of the opening of the new home of the Ethnologic Dance Center. When I arrived I was pleasantly surprised. I found a well designed intimate theatre with sufficient seats for 250 people. A large hall across the corridor accommodates about the same number. This new dance center is a great idea and something every dance group should investigate. It solves the ever present problem of booking expenses and theatre overhead.

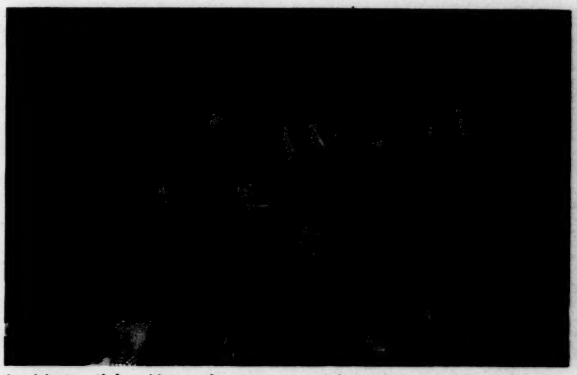
Carraras, the husband and manager of La Meri, has a right to be very proud of his handiwork. The job he has done of designing and building the stage and dressing rooms is perfect to the last detail. The more one sees of Carraras and his work, the more one recognizes that Carraras and La Meri are a perfect team. When you see La Meri in her valuable dance interpretations, you are enjoying the research, the costuming, and the orchestration by Carraras. He is the unseen artist who attends to every detail that makes the show possible.

Although Carraras has been an artist's manager of long standing (he presented Duse, Pavlova, Mordkin, and many other great artists at one time or another), he is more of a scholar and creative artist than a business man. He is one of the few managers who are in the profession for art's sake, and, therefore, he is held in the highest esteem by all who know him.

The Ethnologic Dance Center has prepared an ambitious program for this season, including visiting artists as well as La Meri and her Natya Dancers.

Here is wishing success to the team of La Meri and Carraras with the hope that other dance groups throughout the country may follow their fine example of building a permanent dance theatre that will minimize the expense of production and build a loyal following for the Dance in each community.

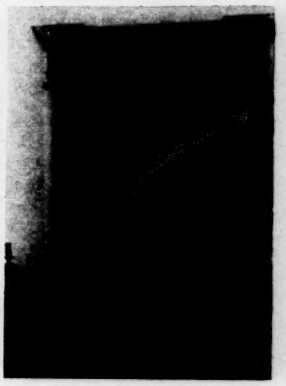
La Meri and Carraras are dedicating their lives to this project of giving the American Dance Arts the depth of ethnologic backgrounds.



La Meri and her Natya dancers give a dance program on the stage of their perfectly equipped theatre, a capacity audience applauding.

All photos by GERDA PETERICH

Audiences assemble in this extensive foyer to the theatre. This large room is also used as an extra classroom and rehearsal hall.



Left: The famous Persian bath of imported tiles, worth thousands of dollars. Right: One of many decorative details of the studio.

CARMEL · ANGELO

DANCE Magazine wishes to pay tribute to a young and gifted artist who was one of the first in the country to establish a real Civic Ballet. The passing of Carmel Angelo is a great loss to the whole dance profession as well as to Hartford, for it is only thru the zeal and dedication of such artistic spirits as Carmel Angelo that the future of the dance can be made bright.

We hope this resume of Miss Angelo's career will be an inspiration for many teachers to follow her leadership in establishing Civic Ballets in their local communities. The souvenir programs of the Hartford Ballets each year resembled those of the Ballet Russe.

Miss Angelo first began to teach in the town of East Hartford, Connecticut in 1926; and gave her first recital on May 5th, 1927. The fall of 1927 she toured the country with a musical show. During this time her younger sister Mary took over her classes for her. In the fall of 1929 she and her sister collaborated and formed the "Carmel and Mary Angelo Studio of Dancing".

As a team the Angelo sisters had great success in Hartford. In 1930, May 1st, they gave their first colorful performance. This was followed by one every two years, for the Angelo sisters did not believe in annual recitals; they felt that they took too much time away from the actual training. In 1934 their registrations amounted to 125 students. During their first years of teaching, tap dancing was in great demand, and the public was not as yet responsive to ballet. Therefore, tap dancing was given at the Angelo Studio but only on the condition that the student also study ballet.

The public, the Angelo sisters found, at the time knew very little of ballet dancing. Ballet dancing meant to many, only a performer who desperately struggled upon toes that were supported by muscular legs. The Angelo sisters patiently took time to instruct the Hartford public in the importance of ballet.

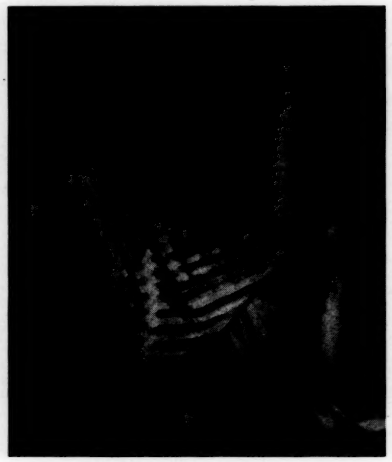
Their patience and devoted loyalty to the ballet rewarded them. In 1936 the Angelo sisters gave an entire evening performance of ballet with over a hundred students, the first of its kind ever attempted by any teacher in Hartford. The Hartford public responded enthusiastically. During this time their material rewards were great, and this enabled them to go to Europe to study under Madame Preobrajenska of Paris and Signorina Adelina Sozo of Milano, Italy. Also they found time to run to New York to study under Chester Hale, Fokine, Kobeloff, Albertina Rasch and others, always searching for the teachers with the best ballet material.

In 1936 Carmel's younger sister Mary was made a member of The Philadelphia Ballet Company under the keen guidance of Catherine Littlefield who knew that Mary had possibilities as a dancer. With the Littlefield Ballet Mary had Catherine, Dorothy and also Alexis Dolinoff as her teachers.

With this break in their partnership Carmel Angelo founded and organized the colorful Hartford Ballet. In the spring of 1937 she presented her company to the Hartford public in three ballets: "Ballet Oriental", "La Casa Di Vino" (The Wine House), and "La Mer". These were followed by the American Premiere of Charles Dickens' "Christmas Carol", a ballet which instantly displayed Miss Angelo's ability as a choreographer.

In 1938 the ballets, "Les Champs Elysees", "Grecian Frieze", "Cordoba" and "Le Foyer de la Danse a L'opera" were given. For this year's program her sister Mary did two ballets, "Malaguena" and "The Tailor Shop".

Carmel Angelo as she danced in "Saratoga Turf", given first in America by the Hartford Ballet.



In 1939 came the first American showing of "Saratoga" by Carmel Angelo. It was called "Saratoga Turf", a ballet in three scenes: Scene I—The Jockey's Stable, Scene II—At the Race Track, Scene III—The Casino. Two years before Massine's!

In 1940 Miss Angelo created "Le Carnaval des Animaux" for The Avery Memorial, a program of magic under the direction of A. E. Austin, Jr. In this year came "Saga Olympia". A season later she presented "Ballet Adelina" in honor of Signorina Sozo and "The Three Suitors". These were followed by "The Eighteenth Century Ballet", "Lysistrata", and "Jupiter and Io".

An encomium in the Hartford Daily Courant appeared in part as follows:

"The death of Carmel Angelo of the Hartford Ballet is a great loss to the Community. Imagination, precision and artistic integrity were the hallmarks of her work. Patrons of the Avery Memorial will remember the high standards of her productions there for many seasons past. Her sensitivity to beauty as an artist was equalled by her understanding as a teacher. She took a warm individual interest in every young person who came to her classes, and had an unusual gift for instilling in them a love for and a desire to grasp the essence of ballet dancing. To us who knew her and worked in her classes the shining spirit of Carmel Angelo will always be brilliantly alive."

Pronunciation

We have had several requests from DANCE Magazine readers who want some authoritative statement regarding the pronunciation of some of the ballet dancers. We called the ballet companies, and asked the preferred pronunciation of each. They are listed below, spelled as nearly as possible as they sound, with primary (') and secondary (") accents.

Youskevitch	— You"skay'vitch
Vladimiroff	— Vlad"i mear'off
Krassovska	— Kra"sov'ska
Markova	— Mar"ko'va
Istomina	— Is"toe may'na
Kelepovska	— Kel"i puv'ska
Mladova	— Malad'ova
Chamie	— Shah may'
Woicikowska	— Woi"ki kov'ska

TO SAVE MONEY . . .
See Page 32

ROUND THE WORLD ON A PAIR OF SKATES

An Interview with HOWARD NICHOLSON

One of the most interesting figures in American skating is Howard Nicholson.

I first saw Nicholson at the close of the First World War. He was still in his Army uniform. Dark, handsome, with a daredevil courage on skates, he cut quite a figure wherever he went.

He hailed originally from St. Paul, Minn. There he came under the influence of Carl Gandy. This is the man, says Nicholson, who did more than any other personality to raise the standards of skating in the Middle West. It was under him that Nicholson mastered the grapevine, pivots and typical ornaments of the American style.

From St. Paul "Nick" went to Minneapolis and then to Chicago. Mustered out of the AEF, he went to New York and was signed up for the Hippodrome. Incidentally, he was the only American skater starred in the show. He was paid $300 a week for a combination of barrel-jumping, solo skating and pair with Kate Schmidt. Those were the days when the glamorous Charlotte was the toast of the skating world.

After a strenuous season at the Hippodrome Nicholson decided to go to England for a rest and visit his grandparents, but all the rest he got was on the boat.

Arriving in England, he went to skate at the Manchester Park. To his surprise there was no jumping or spinning. When they saw what the dashing American could turn out in this line they hired him on the spot and the vacation was postponed.

While he was jumping and spinning for the English public, Nicholson was learning figures and imprinting from the British.

It wasn't long before the Palais de Glace in Paris hired him for an engagement. This was a fifty by seventy foot indoor rink, roof-garden style, but it failed to cramp Nicholson's style.

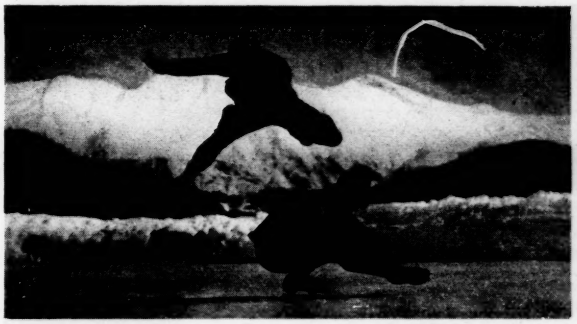
Germany was the next country to offer an engagement of sufficient dimension to cause him to again postpone his vacation. There he skated in the famous Berlin Sport Palace where Hitler later made his speeches.

Vienna, Milan and St. Moritz followed on the heels of Paris to offer flattering contracts to the spectacular American. It was at St. Moritz that Nicholson first taught Sonja Henie. She was then eleven years old. He continued to teach her every season thereafter for eight years.

But now it was spring again, and a fabulous offer came

(*Continued on Page* 27)

Howard Nicholson, World's Professional Champion 3 times in succession.



Howard Nicholson jumps over the spinning Hans Witte at Saint Moritz.

Nicholson preparing Sonja Henie to be champion. Karl Shafer looks on.

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News, Cues and Hullabaloos

The following members of the dance profession have recently entertained at the AMERICAN THEATRE WING STAGE DOOR CANTEEN: JEANNE HELRICH, CAROLYN HECTOR, PAUL HAAKON and PATRICIA BOWMAN, MARGARET SEVERN, MARIA DEL CARMEN GOMEZ, CORLISS FYFE, JEAN CARLTON, ANITA PETERS WRIGHT, MARIE · McCALL, VALENTINOFF, BEBE MONTAGUE, ALTHEA CORWIN, HELEN BARRETT, ED DURLACHER'S SQUARE DANCERS, KATHERINE DUNHAM and her "Tropical Revue".

TED SHAWN, after a season of teaching and performances at his Jacob's Pillow University of the Dance in the Berkshire hills, is currently on tour with lecture and solo engagements . . . EVELYN and BRUCE opened at the Center Theatre Ice Show on November 1 . . . JERRY MAPES is now skating at the New Yorker . . . JOYE DUVAL with a group of seven dancers will make her New York debut at the Barbizon Plaza Theatre on December 10th . . . DEMAYE and MOORE, ballroom satirists, are being held over at Leon and Eddie's . . . SARITA ROMERO danced for servicemen in USO Camp Shows this month . . . VOLKOFF and MILADA of the Ballet Russe are the dancing stars of a sparkling floor show at the Waldorf-Astoria . . . LISAN KAY gave a recital at the Barbizon-Plaza Concert Hall on November 4th . . . ANN FRESHMAN, now writing on the San Francisco Chronicle Staff, was recently in New York . . . The

All national groups of the Community Folk Center turned out in gala array on October 23 to dance goodbye to their leader, Michael Herman, who left for the service the following day.

DUNCAN DANCE GUILD gave a concert at the Dance Theatre of the Y.M.H.A. on October 31st. On November 28th the annual Educational Dance Program will take place in the same auditorium, and on April 24th the professional members of the Guild are scheduled to appear at Carnegie Hall with the National Orchestral Association, Leon Barzin conducting. Participating in these programs will be ROSEMAIR BEENK, HORTENSE DOLAN, MIGNON GARLAND, KATHLEEN HINNA, LULIA LEVIEN, ETHEL MANDELL, DOROTHY McDERMID, JOSEPHINE PETTS, LILLIAN ROSENBERG, CAROL ROSENTHAL, ZARA VIOOL, and ANITA ZAHN.

ELEANOR POWELL, whose "we wills" and "we won'ts" have been almost as rapid as her tap, was at last married to actor, Glen Ford, on October 23rd.

The "Ice Follies" will strike New York Madison Square Garden on November 23rd for its eighth season . . . GERRI GALE, dance stylist, made her debut at the Village Barn on November 2nd, joining the revue, "Hi-Di-Hoe-Down" . . . JACK GANSERT has signed to join SLAVENSKA's company. The FOKINE BALLET PROJECT has not yet materialized . . . MARY JEAN QUESADO is coming back for a visit to the U.S.A. with her new baby . . . LINCOLN KIRSTEIN is stationed with the army in Washington and is doing a writing project for the government . . . MARGARET LLOYD of the Christian Science Monitor was in New York for the ballet season . . . Skating star HEDI STENUF has left the hospital after her recent automobile accident and gone to Colorado with her new husband, Dick Smith.

All the dance world will rejoice to hear that the lovely ballerina MARKOVA is recuperating rapidly from her present illness.

Just as we go to press we attend the preview of the newest ballet company to appear. It will have its premiere at the Central High School of Needle Trades, Sunday, October 31st. Here is something to write about, and we will for our December issue. There will be three brand new ballets, one by WILLIAM DOLLAR, one by TODD BOLENDER, and one by MARY JANE SHEA, and they are all worth while. Members of the com-

(*Continued on Page* 22)

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MORE NEWS and CUES

pany are: MARY JANE SHEA, LILLIAN LANESE, YVONNE PATTERSON, GEORGIA HEIDEN, CARLYE RAMY, ADELAIDE VARRICCHIO, PATRICIA WHYTE, JANE WARD, JEANNE JONES, ZOYA LUPORSKY, WILLIAM DOLLAR, TODD BOLENDER, FRANK MONCION, STANLEY ZUMPAKOS, and EDWARD BIGELOW.

ARTHUR POWELL writes he is now at Yuma Army Air Field. "The Special Service Department here is really on the beam," says he. On his furlough in September Mr. Powell attended the Chicago Dancing Masters Convention and did a snappy Lindy Hop we are given to understand.

YURA LAZOWSKY now at Camp Upton was in town for a furlough. He was entertained at luncheon at the Russian Tea Room and continued to be the center of attraction whenever he appeared.

INEZ CLAVIJO, daughter of dance teacher JEANNETTE NOEL, has returned from a successful engagement in Mexico City and is now soloist at the Edgewater Beach Hotel. She will return to Mexico City later this year at the head of her own unit.

MIRIAM MARMEIN will open her concert season the first of November, leaving for dates in Georgia. She will then go west through Pennsylvania, Ohio, Missouri, Texas, California, Oregon, Washington, British Columbia, back through Oregon and California again, to Utah and home to New York, arriving on Christmas Day. A second shorter tour to the Midwest and South will be made again in February.

LAMB and YOCUM'S "Ice Parade of 1944" is featured at the Benjamin Franklin in Philadelphia. The company stars BETTE WHARTON plus ADELE HENNY, MARY ALICE LOWERY, BOBBY HEARN, GWEN GLAYSTON, MARVETTE MOSIC, BERNICE JACOBSEN and PATTY LE MAIRE.

RADIO CITY MUSIC HALL gave its dance fans another thrill with the "Reflection Ballet". A series of duplicated figures gave a perfect illusion of a series of mirrors.

ARGENTINITA will appear November 14th and 21st at Carnegie Hall . . . VALERIE BETTIS gave a recital in Richmond, Virginia this month . . . KATIE SINGLEHURST is teaching in the Catlin School in Portland, Oregon . . . The YOUNG DANCERS STUDIO is offering full scholarships (eight hours weekly) in ballet, modern, acrobatics and pantomime to boys aged ten to fourteen. Auditions every Saturday morning from 12:00 to 1:00 . . . GLORIA GILBERT was given a nice syndicate story recently on her teaching of blind children at the "Lighthouse" in New York City.

HERBERT SCHEFFEL'S exhibition of drawings, oils and water colors at the Artists of Today Gallery featured the dance in many items: VANESSA, Hindu Dancer; Ballerina, Backstage—"The Magic Swan"; HUMPHREY-WEIDMAN DANCERS—"The Shakers"; Between Acts, BALLET RUSSE; Rehearsal Note, BALLET RUSSE; RUTH ST. DENIS in "Rhada"; DORIS HUMPHREY in "Circular Descent"; and RUTH ST. DENIS in "Nautch".

The Connecticut Opera Association is presenting "Carmen" in November with LILLIAN MOORE as ballet mistress, JOSEPH LEVINOFF and RITA HOLGER as dance soloists doing a castanet and cape dance. Mr. Levinoff's Children's Ballet is preparing "Hansel and Gretel" for a forthcoming performance.

CASIMIR KOKITCH was on furlough from the army for ten days recently and spent them all traveling with the Monte Carlo Ballet Russe, playing among other things his old part of the lady killer in "Rodeo". The day he arrived there was so much celebration that rehearsals were forgotten. DANILOVA's eyes were especially sparkley.

Talk of producing a musical about the life of FANNY ELLSLER has arrived at the stage where it is called "Shadow Dance" and LODEWEEK VROOM announces he expects to start rehearsals in December. Fine idea. We will look forward to this dance musical.

Ballet Russe de Monte Carlo is dancing to sold out houses and getting some enthusiastic reviews. It has already presented its three new ballets, "The Red Poppy", "Etude", and "The Cuckold's Pilgrimage". During November the company moves westward, appearing in Sioux City, Hastings, Colorado Springs, Denver, Salt Lake City, Seattle, Portland, San Francisco, and Los Angeles.

(*Continued on Page* 30)

Premier Dancer Turns Agent

The first department of its type in the world, for the exclusive representation of dancers, came into being last week, when the KENNETH LATER AGENCY at 400 Madison Avenue, New York, set up a separate management unit, for dancers only, under the aegis of ADA VEROVA.

Miss Verova, who was premier dancer with the Ballet Theatre, and was before that one of the well known ballerinas in Europe, brings into the management and booking of dancers, a complete understanding of their problems, from her own personal experiences.

The contacts which Ada Verova has made during her many years as a featuured dancer will now be used by her in the booking and advancement of her clients.

The unique creation of this representation, for dancers only, is expected to result in the bringing forth of new talent to fill this ever-growing field. Especial stress will be laid on the ballet, as it is felt by Ada Verova that ballet will become of increasing importance in the amusement business.

TEST CASE

(*Continued from Page* 13)

amateur competitive spectacle and won its laurels and its audience on sheer artistry and integrity to ideals, this is not a case where the show business needs to inflict lower standards and cheat both the performers, the public, and in the end, itself.

There have been instances in the amateur competitive spectacle where the judges of skating have been on test rather than the competitors before them. There have been instances where the judge has been measured by his ability to measure the talent before him.

The ice show business is placed in a similar dilemma this year. It will be useless to plead the case of "what the public wants". It has been proven that it wants the art of Eleanor O'Meara, and in our opinion without any too much tampering from current show standards. On the appropriate handling by the ice show business of Miss O'Meara as an artist in her own right will depend the good record of this infant in the amusement world, "The American Ice Show."

The New World of the Amusement World wants ideals, too. It wants to see an end to intrigue and the star system, which has for so long cursed the opera, theatre and ballet.

It is not strange that the one dance organization which by repute was least handicapped with political machination is the one which produced "The Green Table", that biting critique on the system of international intrigue and politics. Indeed, the Jooss Ballet set an unprecedented standard in its operating set up. There has been an entire absence of any star system, with Jooss himself interchanging from smallest to greatest parts, and the public not given "what it wanted", but what was in Jooss to give. The artist, of course, knows he has nothing to give but what is in him, and unless he can put this over, he is without chance of success. It is only those without much to give who talk about "giving the public what it wants".

The American Public has shown again and again in recent years that it likes artistic skating, even when it is little adorned with costume and properties. There have been surprising examples of excellent and subtle taste in skating on the part of the gallery. There is not the least excuse for giving the public "doped" skating so arranged as to arouse synthetic applause. The American Public wants good and beautiful skating, and by the same token it has definitely shown that it wants Eleanor O'Meara.

This present year which ushers Miss O'Meara into the professional field will not be a test of her artistic ability nor of the public's artistic appreciation, but of the ability of the amusement world to measure up to the demands of that New World where youth and ideals must have their way.

The time is ripe for a little patriotism on the topic of the taste of the American public.

We are tired of the theme that the American Public must be played down to; that good things don't go over; that you have got to hit a man below the belt in the manner of so called "burlesque" in order to get a reaction. By all signs the public is ripe for much more artistic skating than the present set up is prepared to mete out. The way to meet this lack of artistry is certainly not by toning down the outstanding material that does show up.

The case of Miss O'Meara is a good one to follow. Her experiences this year at the hands of the amusement world will give us all an idea of just how sincere is its handling of this new and peculiarly American enterprise, The Ice Skating Show.

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HOLLYWOOD RAMBLINGS

(*Continued from Page* 14)

step. Queen promptly assured her that it would have been better if she *had* done her next step and added that it would be just as bad if when a singer struck a good high note he held it instead of going on with the aria as written. Now there is a woman after my own heart! I'm certain that the little dancer wished she hadn't brought the matter up.

Belita and Michel Panaieff are dancing at the Hollywood Bowl this Sunday. Mischa's choreography to the Rosen Kavalier waltzes has been designed especially for the spaciousness of the Bowl. I just came from a rehearsal and the Bowl audiences are in for a treat.

Looks like I've hit a Spanish cycle. Had a very exciting session with Carmen Amaya at the Florentine gardens. She is so tiny and I wondered where all that lightning energy comes from when she dances. She did an amusing take-off on "Jeeterbugs" (as she calls them). After photographing Carmen, I know why photographers voted her, "The Speedray Girl of 1943".

On Friday I went out to Universal and saw Zorina rehearse a Beguine. It is being staged by Frank Veloz for her new picture, "Three Cheers for the Boys". Mr. Raft is an amazingly good ballroom dancer and he handles Zorina nicely.

On Saturday Triana gave a concert with Lola Montes and his daughter Luisita. The trio did a dance they do in "Caribbean Romance" and it was a knockout with Luisita stealing the show. The surprise of the evening, however, was when Miriam La Velle came out and did impressions on Andalusian dancing.

The Ice Follies is excellent. Norah McCarthy and Michael Kirby do a very dance-like pas de deux. Jeanne Sook does amazing elevations and pirouettes on skates. Bess Erhardt is her usual dependably good skater self. Betty Atkinson does her baton twirling number. Shipstad and Johnson do a wild west number that is hilarious, and Heine Brock does a pantomime skit in the zootiest zoot suit I've ever seen. It should be lots of fun to photograph them.

Betty Grable danced at the Hollywood Canteen with about a dime's worth of space to do her number on. I've seen performers crowded before, but never like the avalanche of soldiers, sailors, marines etc. that Betty had around her. It was like going through a fighting line to get near her. I gave up because I value my life. Result, no picture.

This place grows on you and I'm enjoying myself tremendously. But some of the people are phooey! They never seem to be out of work. It's either "I've just finished a picture", "I'm resting between pictures", or "I'll sign up for a leading role when one suits me", and by golly! they never seem to have any money. They've either forgotten their wallet or left their checkbook home. There are, however, some straight forward people who make up for that other strange breed that Hollywood produces. No fear of my ever going that way.

Yes, you may publish this if you like.

CONSTANTINE

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COUNTY OF NEW YORK }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared RUDOLF ORTHWINE, who, having been duly sworn according to law, deposes and says that he is the publisher of the DANCE MAGAZINE, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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MORE DANCE IDEAS

(*Continued from Page* 11)

novelty to complete the set he had planned. He had hoped that an idea might present itself between breaths, but as we all know ideas are not flying through the air. But, now, it was so late and so much to do before retiring. The furnace had to be banked for the night, and one hundred and one things to settle. Down to the basement he went. I heard him poking at the furnace, then a tap on the cement floor, then a rhythm combination. It sounded good, too. Maybe ideas were born in cellars. I didn't know at that moment, for I was tired and weary, standing over an ironing board going through a lot of funny motions with an electric iron, and trying to think of something new under the sun. Finally, I pulled the cord from the wall socket and stood there in the middle of the room holding the iron. Maybe it was just force of habit from picking objects up and wondering what could be done with them that made me unconsciously call to Jack.

"I have an idea!" I said down the cellar stairs.

"What is it?" he called back and rushed up the stairs two steps at a time.

He stepped into the kitchen just in time to see me holding up the electric iron.

In a meek little voice I asked, "Could you do anything with an electric iron?"

He stood there like a man full of dreams and hopes. Staring at me holding the iron, he repeated over and over, "Electric iron . . . electric iron . . . electric iron . . . "

If only the floor would open up, for a great pang had gripped my heart. If only he would say something more! Maybe I was slipping. I didn't get the idea of repeating "electric iron . . . electric iron . . . " Suddenly I got a glimpse of that infectious smile we all knew so well.

"Not an electric iron, Betts", he was saying, "but an old-fashioned flat iron."

Jack had caught an idea, and soon he had turned my kitchen into an interior of a Chinese laundry.

"There will be an old ironing board, an old Chink with a pig-tail. He's ironing—he's getting tired—his iron stops on the ironing board. He's almost out on his feet, Betts. He's yawning—he's slipping to the floor. Now he's dreaming. See that old rascal with a smile on his face?"

Yes, I saw that Chink just as plain as day, and I felt like sitting on the floor dreaming, too, for it had been a tough day for all three of us.

Jack was still setting the scene. "Look at those two wash baskets." I looked quickly for I knew I only had one, but anything could happen now. "In those baskets under cover will be dancing girls. Look—they are coming out of the baskets, they have cymbals on their fingers—dancing girls! That's what the old Chink is dreaming about. He's in 'Chinatown Where The Lights Are Low'. Remember that song? Now they have finished their dance."

Here I broke the spell and asked, "What about the empty baskets? Where is the wash—I mean the dancing girls?"

He said, "You know the Chink is only dreaming, and the girls dance back into the baskets and pull the sheets over them. The Chinaman wakes up, discovers it's all a dream, remembers he left something on the ironing board, rushes over, and finds the scorched imprint of the iron on the bosom of a shirt. He holds it up, the audience gets the idea. Curtain."

Jack called this number "Chinatown Tapics".

Jack had never taken a lesson in his life. We called him a "natural", but there always has to be a first time for everything. Walking along the shore in Long Island in a little town called Port Washington early one evening looking for a place to dine, we walked into "By-the-Sea Restaurant". The ever popular song, "Is It True What They Say About Dixie?", was at its peak. It was blasting away on the juke box and being accompanied by some unusual and pleasant clicks. It wasn't cymbals nor castanets making these sounds.

But, Jack knew them immediately and said, "There's something I have always wanted to learn—how to play spoons."

We sat down at a table, gave the waiter our order and listened to the song being played over and over again, and each time it was played we could hear the rhythm of the spoons. It had possibilities, and I suggested to Jack to see who could possibly get so much rhythm out of a pair of spoons. He was reluctant, because he wanted to have his dinner, the inner man wanted to be fed, the spoons could wait. But that made me more anxious to have him see this man. I was thinking if he got away before Jack saw him, a good novelty might never be created, so I threatened to go in and see the man myself. Jack said, "nothing doing", so he went in himself to find out what it was all about. In less than ten minutes he came back. He had made arrangements to have a one half hour lesson on the end of the pier after his dinner and he had offered the man five dollars if he would teach him the fundamentals. The man really thought Jack was crazy, and offered to teach him for nothing, but no, this man was to be paid. (Incidentally this man was an old veteran and out of a job and had no business refusing five dollars.)

Evidently, the spoon man thought this piece of luck might get away from him if he didn't follow it right up, so he came in and sat at our table, bringing his pair of spoons along. Jack got so interested, he asked the waiter to bring him a pair of table spoons. The look he gave us was something (the poor waiter was just about fed up by now with Dixie and tablespoons.) Anyway, he brought them. In less than twenty minutes Jack had the fundamentals.

The spoon man had a wife waiting for him. She didn't know her husband was giving a lesson. She thought he was just entertaining us and the looks she gave us meant something, too. She would call to him and tell him they must be leaving. All he would say back to her was, "You'll be sorry, Honey", but "Honey" didn't seem to catch on. Finally, she came over and demanded that he leave immediately. He did then, for Jack had accomplished what he wanted. But as the spoon man and "Honey" walked away, we noticed their heads very close together. She looked back over her shoulder, and I knew by the broad smile that "Honey" was squeezing the five eagles. But Jack was playing away on the spoons and already creating that number he eventually called "Spoontime".

Novelties galore! We caught on to one down in Tuscaloosa, Alabama, in a little alley between two shanties. Four negro boys were walking along each blowing or strumming on something. One musical instrument looked like a jug; another, a washboard; and there was a banjo and a harmonica. We stopped the boys and asked if they would play something for us. They agreed if we would go down the alley with them. Their music was good, so

(*Continued on Next Page*)

Jack did a dance for them, took a few pictures and paid them for their trouble. When we hit the highway again, I noticed Jack was very quiet, and I asked him what he got out of it.

He said, "Betty, it's all set. It's going to be "Washboard Rhythm", using thimbles, two washboards hinged together so they can stand alone on the stage. There will be rubber tabs on each leg to keep them from slipping when the dancers roll the tips of their toe plates down the board. "Washboard Rhythm" was a very successful number.

Where did Jack get his ideas? Your guess is as good as mine. Ideas just come, but you have to know when they do, and exactly what to do about them. This seemed to be Jack's particular talent. He always recognized an idea when it came and was all ready to put it into a dance before it had a chance to escape him.

AROUND THE WORLD ON SKATES

(*Continued from Page* 19)

from Australia. Nicholson, having seen most of Europe by this time, thought he might as well take in another continent.

It took five weeks to get to Australia, so he had at least a five-week vacation from skating. When the boat stopped at Melbourne he was immediately persuaded to give an exhibition. He did, to his sorrow. Not having enough time to get in trim after five weeks on the boat, he strained a ligament and arrived in Sidney much worse for wear.

In Australia he received a wire to stop at Los Angeles on his way back to open a rink. From there he went to a re-engagement in Paris, Brussels and then to Madrid.

In Madrid he found the most beautiful rink in the world. There was a thickly carpeted marble staircase leading up to it and three orchestras to play. Skating was the Queen's pet diversion at that time. Nicholson was not allowed to skate with anyone but the Queen. They would skate once around the rink, then sit down and have a glass of ancient vintage port wine.

Presently the Queen had a quarrel with the King over her favorite orchestra which he wanted for the gambling rendezvous upstairs. When the King wouldn't let her have the orchestra, she refused to come to the rink. The rink soon closed after the Queen ceased to grace it with her royal presence.

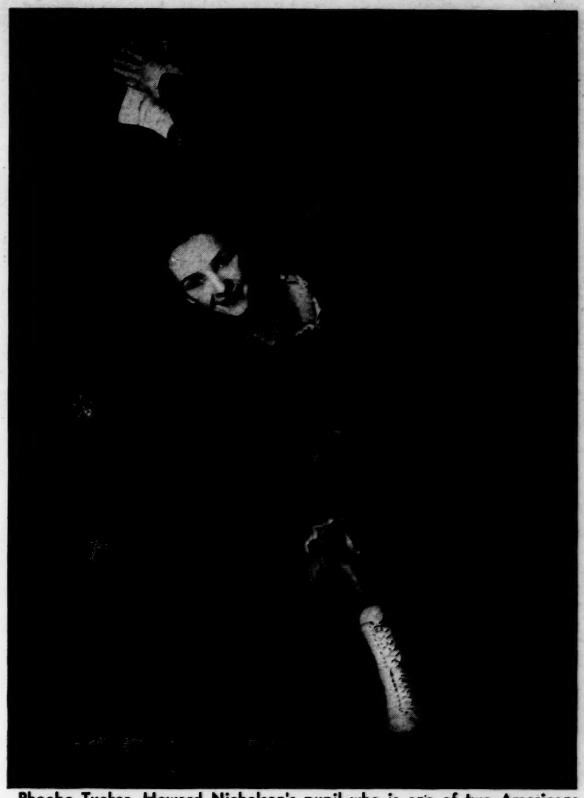
And so the fabulous career of Nicholson, the ace American skater, continued from one court of Europe to the other.

No wonder Nicholson can answer all the questions. He is a large part of skating history.

Nicholson tells us such revealing bits of information as this. Christensen won the American championship when he was fifty years old. He lost it later because he put in spinning. However, three years later he won it back again on his spinning.

In contrast to this, today's champions are in their 'teens and twenties. Nicholson deplores the fact that we are burning out our youngsters with acrobatic feats and failing to give them the fine technique of skating that would enable them to keep their style and power into their fifties. He believes we haven't even scratched the surface of what skating can be in America.

In spite of his fabulous career Nicholson shows no inclination to rest on his laurels. In his apartment in the



Phoebe Tucker, Howard Nicholson's pupil who is one of two Americans to hold both the American Gold Medal and the Canadian Gold Medal. She won the Eastern States Women's Junior Singles in 1941 and will try for the Senior Championship in this year's national competition.

Park Lane he has a machine by which he can make his own records. This is to insure better musical accompaniment for skaters, instead of a skater having to skate to the available records as they are. Nicholson can record any music arranged just as he wants it to fit the skating routine step for step, measure for measure. This one contribution will greatly enhance the artistic value of free skating. By just turning on a switch he made a phonographic record of our conversation.

But Nicholson's plans for the future of skating exceed anything in even his glamorous past. He plans to have a private rink in which artists of the skating world can work in a studio atmosphere. Here he will develop a small group of really fine skaters and present something new and very special to the skating world.

Trained down to athletic slimness and definitely in the pink, Nicholson goes about training new champions and preparing for the "most glamorous era of American skating that's yet to come."

With all the plans and projects he now has brewing, it doesn't look as if he would get that vacation for another quarter of a century yet.

WANT TO SAVE MONEY?

See Page 32

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(*Continued from Page* 16)

the scenes sparing no effort to make your evening at El Chico as enjoyable as possible. If you are more interested in the behind-the-scene reasons for your delicious dinner, your host will escort you through the sparkling, model kitchen. Many guests take this tour, and so feel even more at home at El Chico.

Another date leads you to Copacabana on 60th Street, just east of Fifth Avenue, a place of tropical splendor with mirrors repeating its beauties — (this refers not only to the scene, but also to the personnel). Tall palms, frosty white, reflecting colored lights are inviting to sit and dine under. Nat Brandywynne and Orchestra alternating with Frank Martis' Samba Band entice you to indulge in your various dance rhythms on the spacious dance floor. And the self-same mirrors that multiply the pulchritude of the Copacabana chorus, make it possible for you to watch yourself dance by. Stimulating and revealing! A good tonic!

The Copacabana girls, "Lovely To Look At", in their smart and gorgeous costumes create a lively background for the singers Diane Davis and Kent Edwards. Ray Lynn taps with sophistication, all the while looking most naive. Betty Jane Smith, expert tap and acrobatic dancer, can best be described as vibrant, vital, vivacious, all Vs for her victory over her audience. Looking even more petite in black satin and lace, she proves that "Good things come in small packages." The Ink Spots drew their full measure of applause for their excellent entertainment which rated several encores and request numbers.

The highlight of the show was the artistry of the dance team, Gomez and Beatrice, dance stars of first magnitude. Fluid movement, arch pantomime, breath-taking adagio positions and cyclonic whirls, new and intriguing accompaniment, perfect costuming in which color sets the mood of the dance, all blend to create a dance masterpiece.

Gomez was born in San Diego; his dainty partner, Beatrice, was born in Paris. They found each other in Chicago.

Gomez is a creative artist who has many "firsts" to his credit. First team to introduce the rumba, originated the dance, "Ravel's Bolero", in 1930 for which he became famous (and which he now refuses to do like the tempera-

(*Continued on Page* 29)

12 MIDNIGHT

(*Continued from Page* 28)

mental and successful artists can). He doesn't want to be typed and limited by the Bolero, any more than the actor wants to be typed on the stage. To continue the "first theme", he appeared on the first program at the opening of the Music Hall in Radio City. His was the first team to dance to the accompaniment of only one instrument in his dance, "Estralita", and the first to design and wear his Spanish type of dance costume in rainbow colors to replace the prosaic full dress and black variations of same.

To Mr. Gomez, costume is a very important part of the finished dance performance. Yes, he assures you, they practice two hours every day during engagements and four hours daily during vacations. But they have thirty-two costumes in their present wardrobe, and new additions in the sitting room stage, all made by Katherine Kuhn. They represent a small fortune. Beatrice's gowns that appear so fragile, so elusive, so dazzling, must have the tensile strength of the now war-famous spider's web to whirl and spin night after night in the brilliant adagios that

(*Continued on Page* 32)

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DANCE IN INDUSTRY

(*Continued from Page* 10)

sembled in one room, or the worker could be given individual music such as you buy on soda fountain counters now to accompany your chocolate milk shake.

"This is one type of research that will continue to bear fruit even after the war is over", continued Miss Nossen, "It will make the worker's job more enjoyable. It will protect not only the health of women but also men workers, and the increased efficiency will keep up production with shorter hours for the workers. The sooner we do this, the more quickly we will reap the benefits".

Often in tours of factories Miss Nossen was asked by the directors of the safety departments, how much women should lift. The answer, of course, is that women should not lift anything, or men, either, until they have been taught to lift it correctly, using the proper muscles and saving back and abdomen from strain.

To show she is ready to carry out these ideas Miss Nossen has just published a booklet of rhythmic exercises and music which she says will solve the problem if given fifteen minutes a day in factories. She is also giving courses now to develop teachers to carry on this work in industry.

Congratulations, Miss Nossen, this research should open up a whole new field for dance activity.

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MORE NEWS AND CUES

(*Continued from Page* 22)

JUDY GARLAND, who danced recently in "Presenting Lily Mars", is taking dancing lessons again. When she learned that she was to be co-starred in M-G-M's "The Belle of New York", with Fred Astaire, Judy was so frightened that she started dancing lessons under Renee de Marco. Renee and Judy are neighbors in Westwood, so they will get together in backyard sessions every afternoon.

BELLA REINE has been giving a four week course in "Stage Expression and Acting for the Dancer" at VILZAK-SHOLLAR. A wonderful idea, we think. The arts of dancing and acting are as much a part of each other as the Siamese twins, and how painful it is to see a dancer, beautifully in character in his body but with a deadpan face . . . CHARLOTTE GREEN of the North Jersey Training School at Little Falls, N. J. has an interesting article in Health and Physical Education magazine on the use of floor diagrams for the teaching of dancing.

ARTHUR MURRAY has created the "Memphis Shuffle", a new dance to the song "Memphis Shuffle".

MARGO leads Conga line through the pages of the November issue of "SIR"! magazine. Xavier Cugat took his entire ensemble down to the beach to practice one day, and "SIR's" photographer caught action shots of Margo leading a Conga line through the surf, picking up more and more dancers among the onlookers as she progressed.

The Viennese composer, JACOB STOLZ, has a new ballet suite for piano and orchestra, consisting of five portraits which he believes dancers can use.

AMERICAN BALLERINA

(*Continued from Page* 9)

fortunate indeed to have him as a partner.

Moreover, he had the added luster of a name that was on the tip of every Parisian's tongue. His father had founded the Jardin Mabille, the dance-hall frequented by the cosmopolites and the café society of that day. Charles had two brothers, Victor, who later was the author of a delightful book of verse, "Les Cigarettes", and Auguste, who, like Charles, was a dancer, and as ballet master of the Paris Opera created the famous Quadrille des Patineurs in Meyerbeer's opera "Le Prophète". The brothers aided their father in organizing the Bal Mabille and later, after their senior's death, jointly assumed its management.

One day in November 1840, there ran through the Paris and London press the eye-opening news that a dancer of the Paris Opera, Mlle. Maywood, had eloped with another artist, after a performance of the "Diable Amoureux". The rumor had it that the couple was discovered in Boulogne, obviously en route to England; they were detained and brought back to Paris. Most likely, Mabille would have been held for seducing a minor; however, he declared himself ready to marry Augusta at once. Her family agreed to this, and Augusta set out to her sister in Dublin. Mabille, too, appeared there about New Year's, 1841, and the nuptials promptly took place.

Thus was Augusta's social reputation saved. But her artistic development suffered a break that shunted her entire career as a dancer onto another track and eventually gave it a tragic tinge.

Wanderings

It was still November 1840 when Mabille was again dancing at the Académie Royale de Musique. Augusta, however, did not return to the Opera. The reasons are wrapped in a haze. Although her liaison with her easy-going boy friend had been legitimatized, Paris seems to have become quite unendurable to her. From the very first, the marriage appears not to have been exactly a model of conjugal bliss. At any event, in March 1841, she accepted an engagement at the Grand Theatre in Marseille whose opera and ballet had an unquestioned prestige. Here, as "première danseuse de demi-caractère", she danced for three months.

It is only two years later that we again find documentary notices about Mme. Charles Mabille. During this interval, she was, to all appearances, in Milan. In several of his writings, Carlo Blasis, the famous teacher and theorist of the dance, proudly refers to Augusta Maywood as a pupil of his "Scuola Privata". When, *after* 1843, she first returned to Milan, it was to appear there as an accomplished prima ballerina and to dance at La Scala. Thus, we can be reasonably sure that the time between 1841 and 1843 was spent in working with Blasis.

Carlo Blasis was a good dancer and a mediocre choreographer; he lacked the feeling for dance as a dramatic art-form. Be that as it may, he was an excellent pedagogue. Even as a teacher, he was a formalist. The dance, for him, was primarily a vehicle for spot-lighting a dancer's style and technical accomplishments. The *pas seul* or the *pas de deux* with variations, contrived and danced without any inner affiliation with the dramatic action of the ballet, was, to his mind, the touchstone of a dancer's mastery of his art.

Thus, out of his school came those generations of virtuosos who charted the course for the subsequent development of the theatrical dance in the 19th century away from Vigano's dramatic ballet toward the fairy-tale divertissement of Petipa. If, however, he glimpsed a spark of miming ability in one of his students, he did not try to suppress this aptitude; rather, he encouraged it as an individual variation and nurtured it to an unfolding. For such an original talent as Augusta Maywood's (a talent in a certain sense still unbridled) he was clearly an unexcelled teacher.

In Milan, she could, moreover, gauge herself with a multitude of highly-endowed dancers. She came in contact with them in the dance-school and on the stage. Here she saw Marie Taglioni in new ballets; she beheld for the first time Fanny Cerrito and Maria Guy-Stephan, both on the path to European glory. Thus, she acquired, in these Milan years, the final touches she needed to become a true mistress of the dance. Eighteen years old, she appeared anew on the stage to cause an uproar in all directions.

In the fall of 1843, she was engaged together with Charles Mabille at the Nacional e Real Theatro de S. Carlos in Lisbon. The choreographer was Gustav Carey, a Swedish-born dancer of French extraction, who had studied and made his debut in Paris and then had gone on to Amsterdam, Naples, St. Petersburg, and finally to Vienna, where he had danced several years with fabulous success.

The first ballet in which Augusta came out was "Giselle", staged by Charles Mabille. The newspapers hailed at once the "firmness, passion, agility, and grace" of the "poetic" danseuse.

Soon she appeared in "La Gipsy" and "Le Diable Amoureux" and lastly as Zoloe in "Le Dieu et la Bayadère". Her versatility, her ability in endowing every role and every dance with its specific character were admired without let-up. Her Spanish dances had as much finish as the various pas of Giselle, the "Cracovienne" or an artistically composed Polka.

Le Beau Danube

After two years of Lisbon, she went for two additional years to Vienna. Here, on the banks of the Danube, the dance had higher obligations to fill than on the Tagus river. Thus, Vienna became a second apprenticeship for her. She came in touch with new ballet-masters and prominent dancers. Carey and Mabille accompanied her to Vienna; but the ballet-master here was Antonio Guerra, an Italian dancer from the school of Naples. A dancer like Augusta Maywood must have been more than welcome to him. Most probably, too, there was much she could gain from him as a dramatic dancer, for he had that power of expression that was the ideal of stage-dancing for all exponents of the Vigano style. She performed in various ballets of Guerra (who died unfortunately in the summer of 1846 at the age of 36). Besides, she did "Giselle", at first with Carey as Albrecht, then, in the second winter, with a young Russian, Eraclito Nikitin. In Vienna, she also renewed her friendship with Fanny Elssler.

It was here that she saw this great artist in one of her most famous roles, "Esmeralda" by Jules Perrot. The work was directed by the Italian Domenico Ronzani, who was at that time Fanny Elssler's favorite ballet-master. From 1845 to 1854 he came almost yearly to Vienna to stage the ballets for the Italian Season (April-June). Under his direction in the spring of 1847, Augusta danced in Perrot's ballet 'Caterina, ossia la Figlia del Bandito". After this major accomplishment, she was signed with Fanny Elssler for the winter-season 1847-1848 as prima ballerina on the foremost stage of Italy, La Scala in Milan.

"The Italians at Home"

When, in 1847, she left Vienna for Italy, fame had already opened its portals to her. In the four years in Lisbon and Vienna, she had matured considerably as a person and as an artist. An outward symptom: her divorce from Mabille. Already in Vienna, she had appeared again as Augusta Maywood on the playbills, no longer as Mme. Mabille. An artistic personality of a contour exclusively hers, had been whipped into shape; a dancer, glowing with dramatic power and in absolute command of supreme technique. She was now fully equipped for the greatest assignments. But Italy was no minor challenge for a young foreign-born dancer. In no other country of Europe was there greater interest, say even love for the dance than in Italy. One went to the opera for a pleasurable few hours of conversation, but one attended the ballet to see the dancing. A noted writer of that period, Fanny Lewald, witnessed a performance at La Scala in 1845. She describes it in her book "The Italians at Home": "The inattention and the noise during the performance of the opera seemed very disagreeable to us, but the perfect stillness, the moment the Ballet commenced, surprised us still more. Not a sound was to be heard, it was far quieter than in the churches, and all eyes, and particularly the opera glasses of all the gentlemen, were turned towards the stage as if something wonderful were about to appear." To quote with figures: in the winter-season 1855-56, there was in 24 theatres of Italy one dance company for every opera company.

Courtesy of George Chaffee

Augusta Maywood from a lithograph done in 1853.

The quality of these dance troupes, needless to say, was very uneven. It depended invariably on the quality of the ballet-master heading the company. About the year 1850, there were four ballet-masters of pre-eminence: Giovanni Galzerani, Antonio Monticini, Antonio Cortesi and Domenico Ronzani, the youngest of them (born 1803). None of them could be tagged a genius; but they were capable men who understood their handicraft. They all stemmed from Vigano's or Gioja's schools and adapted themselves with ease to the shifting and drifting of artistic tastes. Besides using historical plots from all periods, they had a predilection for romantic-exotic themes (brigands, corsairs, gypsies) and, under the influence of Taglioni, Gautier, and Perrot, fairy-tales and "féeries". Soon after 1850, a new generation of choreographers (Pasquale Borri, Giuseppe Rota) became active; they sought for more realistic material and found it in the novels and dramas of famous contemporaries (Dumas fils, Sardou). However, regardless of the source of these plots, the dances had, for the greater part, only the most superficial tie with them; often enough, the story was a mere pretext for a dance divertissement.

Thus, everything hinged on the engagement of big names for the leading parts. Since the dancing celebrities, naturally, were not always available for weeks of rehearsals, the ballet masters kept on hand the latest and most popular ballets the main roles of which could be taken over without much ado by the travelling virtuosos.

Augusta Maywood glided into this talent contest just in a year that signalled a turning point in the annals of theatre dance in Italy. It was in this year that Marie Taglioni forsook the stage forever. In that winter, 1847-48, Fanny Elssler made her farewell appearance in Italy. Last, the two great Italians who since about 1840 had reigned, side by side with Elssler and Taglioni as queens of the dance had been consistently covered with so much applause and had reaped such fortunes that they no longer had any usé for their country. Since her first triumph in Paris, 1840, Carlotta Grisi never again danced in Italy; and during Augusta's first Italian winter, Fanny Cerrito, like Fanny Elssler, appeared for the last time in her homeland.

But there had grown up in the meantime a new generation of Italian dancers. Perhaps none of them could measure up to the totally overwhelming dramatic force of Fanny Elssler or the essentially spiritual quality and transparent technique of Marie Taglioni. But, a few of them possessed such superb technique, such charming personalities that to vie with them was far from child's play for even an artist with Augusta Maywood's individuality and galvanizing power.

The second and last installment of "Great American Ballerina" by Artur Michel will appear in the December issue of DANCE. It will treat with Augusta Maywood's rivals, her appearance in the ballet, "Uncle Tom's Cabin", the tragedy in her life, and her dance genius.

RECITAL ROUTINES

by

Jack Manning

NOVELTIES

SPOON-TIME. (Playing spoons in Chef costume.)
TAP-OLOGY. (School room scene with dialogue in rhyme for teacher and six pupils. Dance.)
TAPPING BY MAIL. (Boy and Girl pantomime and eccentric dance.)
DICTATION. (Office scene using Boss and three Stenographers with typewriters.)
HIGH HATS IN HARLEM. (Novelty strut tap.)
HITTIN' THE HIGHWAY. (Pantomime tap story of boy and girl trying to thumb a ride.)
TAP-A-TERIA. (Comedy tap story in a French cafe. Two boys.)
TIN PAN ALLEY. (Music Shop Patter Tap.)
DOCTOR SWING. (Hot Tap Patter) group.
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THE SCRATCH. (Eccentric solo or group.)
SHAKIN' THE SHAKER. (Intermediate — cocktail shakers-off beat rhythm.)
TECHNIQUE vs. SWING. (Court Room Scene good opening—cast of eleven.)
BUCK-AROO. (Intermediate group of four-lariats.)
SIGNALS. (Intermediate — Navy flag Wig-Wag.)
SEMAPHORE TAP. (Intermediate — military tap swish of flags on stop time music.)
BROOM DANCE. (Intermediate—using small push brooms stiff bristles—group.)
SOFT SHOE CANE. (Solo or group. Lots of style top hat and tails.)
TAPS IN PAWN. (Opening Number — Pawn Shop Scene, characters pawn talents but are redeemed by Broadway Manager.)
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NEWS, CUES & HULLABALOOS

(*Continued from Page* 30)

A lovely tribute was paid to NORMA GOULD by two pupils, Ottilie Ann Kruger (daughter of OTTO KRUGER), and Barbara Lee Behymer (granddaughter of L. E. BEHYMER). While Miss Gould was teaching in the mountains, the girls choreographed a new ballet, hired the Wilshire Ebell Theatre, printed programs, invited more than seven hundred guests and surprised their dancing teacher completely on her return. Otto Kruger himself made the opening address. Of course there was no admission charge. It was just a voluntary gesture, and a splendid one.

IRENE ARONSOHN will exhibit sketches of dance costumes and dance sets at the American-British Art Center, New York City in the exhibition called "Stage". Dates are November 30th to December 12th.

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12 MIDNIGHT

(*Continued from Page* 29)

are so characteristic of this dance team. The beautifully made evening dress of the debutante would be torn to shreds and flung to the four winds in any one of the dances Beatrice dances with such abandon and confidence because she knows that her costume will be as perfect when she finishes as when she starts. And don't forget the twelve sets represent every color in the spectrum. A Rainbow Wardrobe where his green is blended with her chartreuse; his brown is a foil for her brilliant orange; black balances white; steel gray is complemented by bright red; pale gray tones effectively with coral, salmon pink with aqua, wine with fuchsia.

The new idea back of his present dance repertoire consisting of seventeen or eighteen routines, is to take a song like "She Said No", "He's the Right Guy", "Toreador", "Jitterbug", "Begin the Beguine", "Black Magic" and have a magical voice from somewhere sing the words while the dancers interpret their meaning. For the audience, it is like being able to read the dancers' thoughts.

No wonder with so much plan and meaning back of their performances, these dancers satisfy the dance audience. This dance team is in great demand all over the country. As this goes to press they are dancing in Chicago at Chez Paree. Then they will appear with Ed Wynn's Variety show in Boston. The Copacabana awaits their return with an all new show the first week in December . . . AND SO IT GOES, WAY PAST MIDNIGHT!

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* As of January 1st, 1944 the yearly subscription rate for DANCE MAGAZINE will be raised from $2.50 to $3.00. This slight increase was made necessary because of the heavy rise in production costs. Subscriptions or Christmas Gift orders at the present $2.50 rate will be accepted if mailed on or before Christmas.

BALLET THEATRE AT THE MET

It came and it went, but nothing startling happened.

It was not like the spring of 1940 when Ballet Theatre came into being, when it electrified the Dance World with a new idea and great promises of a progressive organization. Then the idea was to bring dance shows to the people, dance shows portraying modern life, shows employing all the means of stagecraft to make the public understand and enjoy dancing. The company started with 21 works, mostly new. It started with a bang, and was received with the greatest enthusiasm ever afforded a ballet group. The season closed with tumultuous success. The new experiments and innovations were costly, and by no means perfect, but original and promising. Then came the dilemma. The result is, that Ballet Theatre, today, is no more the pathfinder it was laid out to be, but just another ballet company.

This brings me back to the season just ended at the Met. I was fortunate to see Markova in the opening performance (one of the few she was able to dance because of illness). It was the most inspiring dancing I have seen her do. She, by the way, is the only full-fledged ballerina Ballet Theatre has on its roster, today. On the male side Dolin outdid himself, and proved that he is a great showman. His dancing in "Fair of Sorochinsk" was brilliant. Massine, no longer a regular member of Ballet Theatre, is, of course, unique in his own style, and does not need my eulogies to enhance his reputation. Eglevsky has come a long way up to the top of the ladder. He is the youngest of the outstanding dancers and a real asset to Ballet Theatre. Nora Kaye must have been somewhat of a disappointment to anyone who had seen Annabelle Lyons in "Lilac Garden", but she made up for this in other Tudor works. Janet Reed pleasantly surprised those who had not seen her before in outstanding parts. Roselle Hightower, another of our American ballerinas who has topflight promise, received an ovation in "Swan Lake". Lucia Chase did an outstanding job in the "Fair of Sorochinsk". Alicia Alonza made a name for herself by stepping into the leading role in "Giselle" with success, and Maria Karnilova made a satisfying new Helen of Troy. Semenoff, of course, is one of the outstanding character dancers in the ballet and is always interesting to watch. Dimitri Romanoff, one of the original Ballet Theatre group, still does his pirouettes and tour jetes with flair. Last but not least, Tudor with his own style of choreography and genius for expressionistic movement, and his artistic collaborator, Dancer Hugh Laing, are most valuable assets to Ballet Theatre. Argentinita and her group appeared as guest artists to everyone's delight.

To the artists, applause and best wishes, but for Ballet Theatre I cannot paint an encouraging picture from the work done in this last New York season. Unless a progressive management gets into the saddle, this company's future looks dim, indeed, to me. I fear the fate of Ballet Theatre will be the same as that of the former ballet groups that have graced the stage of the historic Met, and have now passed into oblivion.

RUDOLF ORTHWINE

Publisher

LEADING SCHOOLS AND ORGANIZATIONS THRUOUT THE COUNTRY

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SKATING

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NEWS, CUES and HULLABALOOS

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Eleanor O'Meara, young amateur champion who makes her debut as a professional skater in this year's edition of "Ice Capades".